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## LITERATURE.

*The Story of the Christians and Moors in Spain.* By Charlotte M. Yonge. (Macmillan & Co.)

MISS YONGE'S *Story of the Christians and Moors in Spain* is an attractive little book at first sight, and will no doubt find readers, especially among that class of intelligent well brought-up girls and boys to which so much of Miss Yonge's work seems to be directed. As far as style and treatment go, the book is managed with the literary skill which no one would think of denying to its author. The narrative is easy and flowing, the picturesque points of a history unrivalled for picturesqueness are throughout felt and brought out, and the various threads of Mohammedan, Christian, literary and political history are on the whole pursued and disentangled with a keen sense of literary proportion. The fortunes of the small Christian and Mohammedan States which Dunham's dryness and coarseness made intolerably dull Miss Yonge's literary good-breeding has succeeded in weaving into a readable and lively whole, and, as we have already prophesied, the book will no doubt rank to the youthful public which Miss Yonge's past books have secured for her among the most popular and successful of her historical attempts. All this is true, and yet none the less the *Story of the Christians and Moors in Spain* is an illustration—whether a more melancholy or a more laughable illustration we hardly know—of the current ignorance of all things Spanish which prevails among us in England. Could such blunders as swarm in this book side by side with an amusing parade of recourse to authorities and appeals to "modern criticism" be possible, one asks oneself, in the case of almost any other department of European history? Are the Spaniards always to be allowed no history because they have so much romance?

Miss Yonge's Preface is at once promising and perplexing. It is something that she mentions Prof. Dozy, though we shall see presently that her acquaintance with him does not go very far; but who is "Darden," the author of a many-volumed and complete history of Spain? Is Darden a mistake or a misprint for Dunham?

"So far as I have seen," says the Preface, "no one has tried to combine in a general view Spanish and Moorish History together with tradition, romance, and song. It is a presumptuous effort, only properly to be carried out by one with as much access to original documents and private knowledge as Mr. Ford, to whose handbook I am

much indebted. . . . This, then, is only a compilation to give a surface idea of that strange warfare, and which may perhaps give a hint of unexplored fields of wondrous interest."

Miss Yonge, therefore, claims for her book none of the merits of original research; it is a compilation of "Spanish and Moorish history, together with tradition, romance, and song." Of course, taken seriously, a really good compilation of this kind is at the present moment impossible. With regard to whole tracts of the Spanish, but still more of the Mohammedan, history, the materials for it do not exist; the rough ground of the original documents has still to be broken laboriously by a new set of workers before a compilation worth anything will be possible. This is notoriously the case with regard to the earliest history of the infant kingdoms of Asturias and Leon, for instance, which remains practically where Masden and Risco left it, and has still to be cleared and sifted as none perhaps but a German of Prof. Dahn's type could do it. Still Miss Yonge might have chosen one set of books rather than another to compile. She might have compiled, say, Dahn, Lembke, Romey, Dozy, Gayangos, the ballads, and the *Cronica General*. She seems to have chosen mainly Dunham, Ford, Viardot, Southey, and Lockhart. A few extracts from her first chapters will show whether the choice was a happy one. We take a string of statements almost at hazard.

"In the break up of the Western Empire," says her first chapter, page 2, "Spain was first overrun by the Vandals, who only ravaged and made no settlement, though some say that they left their name to Andalusia. Then followed a struggle between the Suevi (Schwabens) and the Western Goths or Visigoths, ending in 621 with the final conquest of the peninsula by Suinthila the Goth."

Evidently Miss Yonge has never heard of the conquest and amalgamation of the Suevi by the great Gothic king Leovigild in 585; nor has it dawned upon her that the struggle which ended, not in 621, the year of Suinthila's accession, but about 625, was not the struggle with the Suevi, but the struggle with the Byzantine garrisons which Athanagild in 554 had been rash enough to invite into Spain. But a little further on we are told that "in the end of the sixth century King Recared, having been brought over to the Catholic faith by his Frankish wife, Ingund, proclaimed himself of the same faith as the rest of the Church." There is an elementariness about this blunder which makes it difficult to know where to begin correcting it. Miss Yonge, however, need go to no book more remote than her Gibbon for the story of Ingunthis and her husband, the convert and martyr Hermenigild. To give Ingunthis to her brother-in-law, Recared, and in an account of the Visigothic conversion to omit all mention of Leander and the Conversion Council, shows an amount of ignorance of the central story and group of Gothic history hardly compatible with writing even three introductory pages about it. It is not wonderful that when we come to the tangle of the conquest we should find the confusion growing worse confounded. Roderic becomes the "cousin" of Wittiza, and the famous Count Julian his brother-

in-law, while Pelayo is of course the son of Favila and the grandson of Kindasvinth, and, more comic than all, Pelayo is dubbed "one of the Baltir, the royal line of the Goths;" and Alfonso the Catholic becomes "another young son of the Baltic line"! Again we are told that the Gothic royal family, "from which the king must be taken," "was called the Baltir, and reigned in Spain for two centuries, falling latterly into a state of much corruption and lawless violence." If Miss Yonge will discover for us a single trace of this royal family from the death of the great Alaric to that of Roderic; if she can point to one single king within that period as of known Baltic descent, she will do what Dahn has quite failed to do, and will revolutionise our ideas of the nature of the Gothic monarchy. As to the legendary relationships of Roderic, Julian, and Pelayo, which began to be manufactured in the thirteenth century, and were elaborated for a distinct political purpose in the sixteenth and seventeenth, we had better refer Miss Yonge to the last pages of the fifth *Abtheilung* of the *Könige der Germanen*, where the respective limits of history and legend in this most obscure of all periods of Spanish history are admirably suggested. A knowledge of Dahn's great work, and of Prof. Dozy's *Recherches*, would have saved her from most of the blunders she has fallen into, and we have a right to expect a knowledge of such books from a writer of Miss Yonge's calibre. The account of the conquest itself is utterly grotesque and unhistorical, which is the less pardonable as Miss Yonge might have followed the masterly narrative of Dozy in the second volume of the *Musulmans d'Espagne*. And if she had read his *Recherches*, she would have escaped representing the famous Count Julian as the Gothic governor of the "Southern Province" of Spain (Baetica?), and of Ceuta. Since the new light thrown on him by Dozy, it is almost certain that Julian was not the Gothic but the Byzantine governor of Ceuta, which with Tingis appears rightly in Von Sprünner's Atlas as Byzantine up to 711. We can notice only a few of the blunders of the third and fourth chapters. Not "Merita" but "Emerita" was the Roman name of Merida; Illiberi or Elvira, instead of changing its name "to Garb Nata or Karnaltah, the Cream of the West," (a wrong derivation, to begin with), is not to be identified with Granada at all, from which it was distant some six or seven miles; the Muzarabic liturgy was not "compiled by Leander and Ildefonso," though the question of its real origin and authors is far too vexed a one to be touched upon here; and there is no trace of the name of Oviedo either in documents or chronicles until the reign of Froila I., by whom in all probability the first church of San Salvador was built there. If we are to trust a doubtful document—accepted, however, by Prof. Dozy—the Abbot Fromistan and the Priest Maximus were the first reclaimers of the waste ground on which Oviedo was subsequently raised, in the fourth year of Froila, that is A.D. 761 (*Esp. Sagr.*, xxxvii., App.). Again, in her eagerness to represent Alfonso the Catholic as "a son of the noble Baltic line" (1), Miss Yonge

has entirely overlooked the real significance of his parentage, and of the importance of his marriage with Pelayo's daughter, Ermesinda, by which the *regiones* of Cantabria—of which Alfonso's father is represented as *dux* in the ninth-century chronicles—and Asturias were united under one head, and the foundation of the future State laid.

It will be seen from these few remarks that the first four chapters of Miss Yonge's book have no claim to be treated as history at all. No other part of the book is quite as wrong as its opening, and towards the end, where the historical ground is safer and the authorities more obvious, it improves a good deal, while the account of the capture of Granada and of the expulsion of the Moriscos is given with all Miss Yonge's power of vivid and effective narrative. Still, all the Mohammedan history is based on Viardot, and Viardot is based on Conde, and of what value or rather valuelessness Conde's work is for the Spanish student all readers of Prof. Dozy know or ought to know. By the way, what does Miss Yonge mean by her mysterious reference to "the Moorish historian Conde" as Viardot's authority? Is the personality of Don José Antonio Conde, exile and politician of the present century, unknown to her, and does she class Conde with the Oriental brotherhood of Al-Makkari or Ibn-Khaldoun or the author of the *Akbar Madjmaua*?

We have said that a great deal of the book is above the level of the first four chapters. It is, however, strewn with mistakes even where the mistakes are not Conde's and might have been avoided. We notice the account of Alfonso the Tenth as singularly careless and inaccurate, while of the real meaning and tendencies of his extraordinary reign there is no sign of understanding. "*Mi Cid Campeador*" is a title unknown, so far as we are aware, either in *Poema*, ballads, or chronicle (it may be noted, however, in passing, that the treatment of the Cid story is perhaps the best point in the book); while "*Don Juan Ayala*" is a slovenly transformation of "*Pedro Lopez de Ayala*," the great Chancellor of Castile, and the best-known of all Spanish chroniclers. Why does Miss Yonge write so much and so hastily? The present book is altogether unworthy of her, in spite of its cleverness, and ought to be a matter for real regret to those who are sensible of her past services to educational literature. MARY A. WARD.

*The Life of Robert Stevenson, Civil Engineer.*  
By David Stevenson, Civil Engineer.  
(Edinburgh: A. & C. Black.)

THE subject of this memoir is not the Robert Stephenson so well known in connexion with railways, but another member of the same profession who lived a generation earlier, and who also did good and useful work, but in a different line. He was principally occupied in developing another large branch of engineering practice, which has conferred inestimable benefits on mankind—namely, the protection of sea-going commerce by coast illumination. His name, though much less familiar to the ordinary public than those of the Northumberland railway-engineers, is well known

and highly honoured among those who are acquainted with British lighthouse construction; and his son, who has also earned distinction in the same profession, has, gratefully and gracefully, offered a tribute of filial respect to him in putting the chief facts of his life on record. The work before us is executed in good taste, and aims at little more than a statement of the chief professional occupations of the elder Stevenson, given to a large extent in his own words. It is somewhat bulky, being illustrated with many engravings, cuts, &c.; and although its chief interest will, from its nature, be rather with the technical than with the general public, it is more readable than accounts of professional works usually are.

Robert Stevenson was born in 1772. His father, a maltster in Glasgow, died two years later, and his widow took for her second husband a Mr. Thomas Smith, a shipowner and member of the Trinity House of Dundee. He was also an ironmonger and a lamp-maker; and, as he was of an ingenious mechanical turn of mind, the junction in his business of navigation and illumination set him a-thinking whether something might not be advantageously done to improve the imperfect and clumsy mode then adopted of guiding vessels on their nightly way.

There was nothing new in the erection of beacons, containing lights, on rocks and headlands; indeed, the Eddystone Lighthouse, built by Smeaton in 1759, was one of the most famed engineering works of the last century. But the mode of illumination adopted in these structures was very primitive; the best of them had nothing beyond common candles, of which the Eddystone lantern contained twenty-four; and, as they were unaided by reflectors or any optical contrivances, the rays were dim and feeble, visible but a short distance away, and forming but an imperfect guide to the navigators. In the more ordinary cases the only mode of warning the mariner was by open coal-fires; and a description of one of the best of these, which existed for 181 years on the Isle of May, at the entrance to the Firth of Forth, is given in the book before us. It consisted merely of a tower having at the top an open iron cage or "chauffer," in which a bonfire of coal was kept up. No fewer than 400 tons were consumed in it annually, and three men were employed to keep it burning; but the appearance of the light was ever varying, now shooting up in high flames, again enveloped in dense smoke, and, from being prejudicially affected by the wind, it was never well seen when most required.

Now, it seems to have occurred to Smith, the lamp-maker, that lamps would form much better means of illumination than either the dim candles of the Eddystone or the obscure and troublesome coal-fires of the ordinary beacons; and, moreover, by a brilliant inspiration, he hit upon the possibility, when he had got a good light, of increasing its power largely by the addition of mirrors placed behind it, so as to reflect and strengthen its rays. Like all ingenious inventors, however, he had some difficulty in getting his proposals attended to. We are not told whether the "Trinity House of

Dundee," of which he was a member, meddled with lighting questions; but it is on record that in 1786 a complaint was made by shipmasters to some "Chamber of Commerce" of the defective state of the coal-light on the Isle of May. Mr. Smith submitted to them his "plan for improving the light by dispensing with the coal-fire;" but, after due deliberation, the Chamber resolved "that, while they allowed much ingenuity to Mr. Smith's plan of reflectors, they were of opinion that a coal-light should be continued."

As one of the members of this Chamber was no less a person than the famed philosopher Prof. Robison, one would have thought that such a resolution would extinguish Mr. Smith's lamp for good and all; but the shipmasters and the public took it in their heads to view the matter in a different light, by procuring an Act of Parliament which quietly extinguished the Chamber of Commerce, or at least took the management of the coast lights out of their hands. In the same year there was constituted a "Board of Northern Lighthouses," who, the moment they were incorporated, called Mr. Smith before them, and after hearing and considering his plans, not only gave them full approbation, but, in order to recognise his merit and to encourage him in his labours, dubbed him an Engineer, and appointed him to act for them officially in that capacity. They had authority to erect "four lighthouses in the north part of Great Britain," and so little time did they lose that a new light, on Mr. Smith's plan, was exhibited on Kinnaird Head the year after the passing of their Act of incorporation.

Robert Stevenson, Smith's step-son, was then fifteen years of age; his mother, a very pious woman (who, as her son remarks, relied strongly on Providence, although admitting that in regard to herself its ways had been often dark), had intended him for the ministry; but, being fond of mechanics, he had made himself so useful to Smith that he was engaged, at the age of nineteen, to superintend the erection of a lighthouse on the island of Little Cumbræ, in the Clyde, according to Smith's designs. The lad did his work so well that, with the most orthodox dramatic propriety, he was allowed to marry his master's daughter (by a former marriage), was received into partnership, and ultimately, on Smith's retirement, succeeded to his office and his business.

The chief occupation of his life thenceforward was to design and construct lighthouses on the new plan, and this gave ample scope for his talent and skill, not only in perfecting and improving the principles of illumination, but in erecting the necessary structures, often under circumstances of much novelty and difficulty. But we must not forget to award to the obscure Dundee lamp-maker the credit of being the real inventor of the present mode of lighthouse illumination; and the handsome acknowledgment of this fact by Mr. David Stevenson (but for whom his name would probably have been forgotten) is a most creditable feature of the book; a more narrow-minded biographer, particularly under the bias of relationship, would have ingeniously tried



to exalt his hero's merits at Smith's expense; but our author has had sense enough to see that his father's reputation needs no such false colouring.

As Stevenson's entrance into mechanical life had been, as it were, accidental, he had received no fitting scientific education for it, but he determined to supply this deficiency, after his employment at Cumbræ, by devoting himself with great zeal to mathematics and other cognate studies at the Andersonian Institution in Glasgow, and subsequently at the University of Edinburgh. By this means he was enabled to enrol himself with more confidence in the ranks of the profession of a civil engineer. His first report on his own account to the Lighthouse Board was in 1798, and in 1801 he was deputed to undertake a great survey of the whole of the lights on the coasts of England, Wales, and the Isle of Man, with a view of comparing the different systems in use, and of enabling the Scotch Board to adopt any improvements that might present themselves. In carrying out this duty he was arrested in Cornwall as a French spy, by some persons who had remarked his taking notes on the coast, and he had some difficulty in substantiating the harmless and peaceful nature of his enquiries.

The work with which his name is most prominently associated is the lighthouse on the Inchcape or Bell Rock off the east coast of Scotland, nearly abreast of the entrance to the Firth of Tay, and eleven miles from the main land. The lines of Southey, embodying the legend from which the name of "Bell" is derived, are well known; and, as a matter of fact, the rock, from its being hidden by the tide, and lying in a much-frequented track, was long the dread of navigators. In December 1799 occurred a dreadful storm from the north-east, in which no fewer than seventy vessels were stranded or lost on the coast of Scotland alone. Many of them, it was not doubted, might have been saved had there been a light on the Bell Rock, on which it was generally believed that H. M. ship *York*, of seventy-four guns, with all hands, perished, none being left to tell the tale. There was thus a general demand that a lighthouse should be erected there. Mr. Stevenson began to consider the design; early in 1800 he visited the rock, after which he perfected his plans. An Act of Parliament was applied for in 1802-3, but, being opposed by the Corporation of London on the ground of too great a range of coast duties, it was postponed till 1806, when it passed, and the Commissioners at once put the work in hand. Mr. Stevenson says:—

"The erection of a lighthouse on a rock about twelve miles from land, and so low in the water that the foundation course must be at least on a level with the lowest tide, was an enterprise so full of uncertainty and hazard that it could not fail to press on my mind."

He had, indeed, the bright example before him of Smeaton's great work on the Eddystone; but, although this was of considerable use to him, yet the Bell Rock involved such special difficulties as to require much original design. Smeaton died in 1792, but Rennie, who was consulted by Stevenson on the work,

encouraged him by a pathetic invocation of the great engineer's shade:—

"Poor old fellow," said he, "I hope he will now and then take a peep of us, and inspire you with fortitude and courage to brave all difficulties and all dangers, to accomplish a work which will, if successful, immortalise you in the annals of fame."

The nature of these difficulties and dangers, and the manner in which they were overcome, may be read in the book itself; it must suffice here to state that the lighthouse was successfully completed, and the light shown, in February 1811. Sir Walter Scott, who visited the Bell Rock in 1814, left in the album the following impromptu, a facsimile of which is printed in the biography:—

"Pharos loquitur.

Far in the bosom of the deep  
O'er these wild shelves my watch I keep,  
A ruddy gem of changeful light,  
Bound on the dusky brow of night;  
The seaman bids my lustre hail,  
And scorns to strike his timorous sail."

The Commissioners were so well pleased with Mr. Stevenson's work that they ordered a bust of him to be placed in the library of the lighthouse, where, however, we fear it has little chance of being seen.

We have thought it right to confine our notice to the chief object of Mr. Stevenson's practice; but his son properly takes pains to inform us that he was not altogether a one-sided man, and that he gave attention to many other professional subjects. Among these were designs of some magnitude and importance for the improvement of the City of Edinburgh, which were to a large extent carried out, much to the public advantage. He also was employed in road-making and bridges, in the arrangement of ferries, in early railway projects, in harbour and river improvements, and so on; and he published many papers of considerable merit on various scientific subjects. He died at the ripe age of seventy-eight, leaving two sons, both following his own walk in life. W. POLE.

*Christian Life and Practice in the Early Church.* By E. de Pressensé, D.D., Author of "Jesus Christ: His Times, Life, and Work," &c. Translated by Annie Harwood-Holmden. (Hodder and Stoughton.)

THERE is no portion of Church history which presents so abiding an interest as that of the first three centuries. It was in this period that the Roman world was to a large extent Christianised, while an immense change passed over thought and life in the Christian Church itself. The very scantiness of the authorities for at least a portion of this period gives zest to enquiry; where documents are so few, the discovery of a fresh manuscript, the observation of a hitherto unsuspected coincidence, even a probable emendation of a corrupt passage, may throw a new light upon a transaction. Hence the first three centuries of Church history have long been the favourite ground both of scholars and of ingenious theorists; they supply abundant opportunity for the exercise of the characteristic qualities of both.

Dr. Pressensé does not fall exactly into either class; he is rather a literary artist who is interested in ecclesiastical subjects. His work stands very far above the great mass of books compiled from a few secondary authorities, and spiced to suit the palates of a particular class of readers; he is a student both of the original authorities and of the principal results of modern research; but his study has not been of that patient and thorough kind which might have entitled him to rank among the scholars who have thrown fresh light upon the period. Dr. Pressensé is, in the main, an interpreter to his countrymen of some of the best results of German thought and research; but even here his study seems to have taken somewhat too narrow a range. He has read, and quotes with approval, Albert Ritschl's excellent work *Die Entstehung der Altkatholischen Kirche*; but he shows little or no acquaintance with the writings of Schweigger, Baur, and others with which Ritschl's work has so intimate a relation. Even Neander does not seem to have been much used. A yet more important defect is his almost total want of acquaintance—so far as we can discover—with Roman Catholic writers who have illustrated the subject before him. For instance, he never refers to any one of the series of works on the ecclesiastical life and discipline of the Church of the first three centuries in which Ferdinand Probst has methodised the results of his extensive reading. It is true, Probst is uncritical, and must be used with caution; but collectors have their use as well as critics. Even in the portion which relates to ritual he ignores the great Roman liturgiologists, except Renaudot, with whom his acquaintance seems to be superficial. Of English books he has made little use; though he refers occasionally to Bingham, and once to Dr. Smith's *Dictionary of Christian Antiquities*. It would have been an advantage to him to consult Prof. Lightfoot's essay on "The Christian Ministry," in his edition of the Epistle to the Philippians, before he wrote his chapter on the "Organisation of Authority." Throughout the work he leans too much on the authority of Augusti's *Handbuch*, an excellent book in its way, but published more than fifty years ago, and therefore belonging to a time when many of the discussions through which real advance has been made were hardly begun. And he has also, we think, somewhat too much confidence in the late Baron von Bunsen.

Here and there we trace, it must be confessed, a want of scholarly care and exactness. In Dr. Pressensé's comment (p. 231, note) on the well-known passage of St. Basil (*De Spir. Sancto*, c. 27), which is by some supposed to indicate that no liturgy was committed to writing before the fourth century, it is evident that he knows nothing of the technical sense of the word *ἐπιτέλεσις*—the invocation of the Holy Spirit on the elements; and we certainly do not "gather from the passage of Basil . . . that the liturgies before Nicaea were still indeterminate, and had not assumed a strictly-defined form." St. Basil's words distinctly imply that the words of the Epiclesis had assumed a definite form; what he says is

that they were not in Scripture, but derived from unwritten tradition. Renaudot supposes that he also implies that they were not written down, which is not improbable, though the words may bear another signification. When Dr. Pressensé says that the so-called liturgies of Basil and Chrysostom "bear the impress of their age and style of rhetoric," we might almost suppose him to be unaware that a large part of the liturgy which bears the name of Chrysostom is confessedly much later than Chrysostom's time. In his account of the liturgies he takes no account of Latin liturgies at all, though there can be no doubt that a Latin liturgy flourished in Africa, and probably in Italy and Gaul also, within the period of which he treats. If (p. 289) "the simplicity of the prayers forbids long periods," it is singular that some of the earliest extant liturgies are rather remarkable for long periods. Dr. Pressensé says (p. 433) that when a slave desired to be admitted a catechumen, he "was required to bring from his master a certificate of good conduct;" what the passage quoted in support of this says, is simply "let his master be asked whether he consents" (*εἰ συνηνέκει*). Dr. Pressensé says that the Church exhorted masters "never to fail in patience toward" their slaves; Tertullian, in the passage referred to, recommends slaves not to fail in patience toward their masters. Dr. Pressensé states (p. 251):—"Clement of Alexandria says, 'I do not call the place where the elect gather together a Church;'" what Clement does say is, "I do not now call the place, but the gathering of the elect, a church"—that is, "I am not at present using the word *ἐκκλησία* in the sense of a building:" implying that it might be so used. It would not be difficult to find a passage which reports the cry "the Christians to the lions;" that which Dr. Pressensé does quote (Tertull., *De Spect.*, c. 27) says that men called for "lions for the Christians." It strikes one as rather odd to see the inscription *Διονύσιον ἱάτρον πρεσβυτέρου* (accented exactly as we have given it) rendered, "Dionysius fulfilling at once the duties of priest and physician" (p. 500). It is perhaps due to the translator, and not the author, that the well-known *Ἰχθὺς* is wrongly interpreted (p. 509), four words only being given instead of five, and those in the wrong order.

But, though such indications of a certain slightness of study prevent our placing Dr. Pressensé's History in the highest class, it is still an interesting and valuable work. The general tone is excellent, at once candid and reverent; the reflections are often striking and just; the narrative is clear and agreeable. He has not quite succeeded in making the Novatian controversy interesting, but that is perhaps due to the nature of the subject. The best portion is undoubtedly the third Book, which treats of the "Moral Life" of the Christians of the third and fourth centuries. Here the ground is tolerably clear of controversy, and suits Dr. Pressensé's powers much better than subjects like Ritual and Sacerdotalism, which are everywhere scarred with the controversies of the last three or four centuries. He gives an admirable condensed sketch, taken prin-

cipally from Friedländer and Boissier, of the state of Paganism in the empire when Christianity was first preached; and his description of the manner in which Christianity modified the family, slavery and free labour, the relations of the citizen to the State, and social life generally, is thoroughly good and sound. The account of the way in which the Christians took advantage of the law relating to Burial Clubs to legalise the meetings of their own associations is especially curious and interesting. "The Agape, the brotherly repast," came "to represent the funeral feast, so dear to the pagan fraternities."

"More than one simple inscription bears witness to the fact. The very hall of the Agape has been discovered in the peristyle of the catacomb of Domitilla. There are the stone seats for the guests, and the cistern to supply water for the meal. Nothing could be a stronger proof how completely the Church adapted herself to the usages of the burial clubs, in order to gain the advantage of the liberal measures extended to them. . . . We now understand how the thousands of Christians belonging to the great Church of Rome were enabled to build their city of the dead" (p. 504).

In short, the Christian life of the first three centuries has never been more attractively presented; many readers will, undoubtedly, learn from the work before us some of the leading results of modern research who could not have read with any profit the treatises on which it is founded.

Mrs. Harwood-Holmden's translation is excellent, though she here and there retains a Gallicism, as in speaking of "august days" of baptism, where we should rather speak of "solemn seasons." The "Fratres Arvales" appear rather oddly as the "Brothers Arvales." In giving so well-known a document as the *Gloria in Excelsis*, it would have been well to adopt the familiar words of the English Prayer-Book, rather than translate independently from the French; it would have gratified many readers and have offended none. The gentlemen to whom the revision of the notes was committed have, unfortunately, shown themselves scarcely competent. We constantly find Greek quotations incorrectly printed, and such monstrosities as *συμπρεσβυτέρου* (p. 93), and *τις σωζ . . . πλοῦς* [for *τίς ὁ σωζόμενος πλούσιος*] are not rare. Augusti's well-known *Handbuch der christlichen Archäologie* appears throughout as "Augustine, Archaeology," or something similar. Friedländer's work on Roman morals appears as *Darstellungen aus Sitten- und Lebensgeschichte Roms*, and no hint is given that it is the same book which is several times quoted from the French translation as "*Mœurs Romaines*." Callistus is always Callistus. The name Hefeles sometimes appears as Haeefeles, sometimes Hoeffeles. Mr. Brownlow, one of the authors of *Roma Subterranea*, appears as "Brownlon." "Cyril, Hier. Cathec. Mystic." represents a reference to the *Catecheses Mystagogicæ* of Cyril of Jerusalem. Possibly some of these mistakes are due to the author, but they should in any case have been corrected.

S. CHEETHAM.

*Hibernia Venatica.* By M. O'Connor Morris. (Chapman & Hall.)

LITERARY records of hunting runs must be acknowledged generally to be dull reading. A catalogue of small local celebrities, horses and their riders; a familiar allusion to farms and spinnies known only in the neighbourhood; details of the country crossed from the find in the cover to the death in the open, or the escape into a drain, enlivened by the account of accidents to man, horse, or hound, do not afford much interest to outsiders who have not shared in the sport, and are unacquainted with the heroes of the day. Yet the columns of the papers devoted to sport are during the hunting season filled with such accounts, which some persons must read, or they would not be published. The inspiration of these chronicles is generally what Lord Beaconsfield has called egotistical vanity, a desire, if not to malign their rivals, at least to glorify the writers and the servants of the hunt. There are, of course, records and records. Those which appear in the penny sporting-papers are ephemeral, and addressed possibly to professional gentlemen, huntsmen, and their subordinates, whom the writers, to prove their intimacy, generally call by their Christian names. The *Field*, we all know, writes for country gentlemen, and its correspondents quote Horace, and pique themselves on the happy phraseology with which they adorn the common matters pertaining to the sports of wood and field.

This very handsome volume, Mr. Morris tells us in his Preface, is a record of last season's sport in Ireland, without revision or alteration, as it appeared in letters to the *Field*. It is dedicated by permission to a Royal Duke; is adorned with photographs of ladies, who, in the author's style, would be called aristocratic votaries of Diana; is got up in print and paper regardlessly of expense, and is, I suppose, at the high-water mark of newspaper hunting-history. The author certainly does not write for huntsmen, and his tall words and facility of happy classical allusion would not meet with intelligent appreciation from gentlemen of the class of Tom Sebright, or Jack Arthur. It is not necessary to travel further than the Preface to find that he is a master in the art of fine writing:—

"Most countries can boast the present luxuries of high civilisation, beautiful scenery, the pathos and tenderness of past associations, the treasures of art, or the resources of spirit-stirring sport within their borders. Ireland, not altogether poor in the former categories, is eminently rich in the last desideratum, which marks out this beautiful isle of emerald sheen, thrown up like a terrestrial Anadyomene as a waif from the seething Atlantic, to be a special paradise for hunters, a very Arcady of pursuit, from the golden vale of Limerick to the almost boundless grasseries of Meath the Royal.

"Switzerland, with its concordant discord of nature, is said to be the playground of Europe. Paris and Rome, Venice and Florence, will ever swarm with curious visitors so long as art is worshipped and history is enshrined in men's thoughts and memories. Scotland is yearly affected by migrant gunners, with prudent appreciation; while the salmonidae annually turn Norway's rivers and floods into very tides of Pac-tolus" (Preface, p. viii.).



The high note struck in the Preface does not fail us throughout the volume. If the author alludes to a doubt as to foxes having been as prolific as he would wish, he puts it, "supposing Lucina had not been propitious to the gravid vixens;" in reporting that cub-hunting had ceased, and that the meets were now duly advertised, he tells us "the hunting of foxes ceased to be an Eleusinian mystery, to which the hierophants and the initiated (practically the few that had the office) alone were admitted." He describes the hospitality of a hunt-breakfast by stating "that the esurient were not sent empty away." He is as minute in his catalogues as Homer; and in this way he heralds a list of ladies present at a meet of the Kildare hounds:—

"Having spoken of the sons of Mars, I suppose I may take up my mythological parable and say something of the daughters of Venus, who formed a perfect galaxy at the meet; and who, if the syntax code be generally correct that 'the masculine is more worthy than the feminine,' upset *pro hac vice* all the rules and canons of grammar, and made us perhaps very bad English scholars, but most attentive students of the line of Irish beauty" (p. 280).

Mr. Morris has certainly not forgotten his Latin Grammar, and old friends from that source often meet us in his pages. In offering his readers a choice in the description of two different runs, of course he does not forget his "utrum horum mavis, accipe." But to do him justice he is well up in what he calls his early friend and foe, Horace, and familiar lines from Virgil flow freely from his pen. The phrases "experto crede," "ultima Thule," "Finis coronat opus," "Si canimus sylvas, sylvae sint consule dignae," occur within one page of print. A nobleman deceased, and succeeded as a supporter of fox-hunting by his son, recalls

"Uno avulso non deficit alter  
Aureus."

Ireland for once parched up by want of rain realises Virgil's description "cum exustus ager morientibus aestuat arvis." The funeral of a fox-hunting celebrity is aptly commemorated in Augustan verse—

"His saltem accumulem donis, et fungar inani  
Munera."

A fox killed in a poultry-yard has for his epitaph

"Non lex est iustior ulla  
Quam necis artifices arte perire sua."

Finally, as a very pretty specimen of Mr. Morris's aptness at classical quotation, a jockey who would not sell a race for a fiver provokes comparison with the Horatian worthy who

"Ingentes oculo irretorto  
Spectat acervos."

I trust this wealth of classical allusion pleased the country gentlemen for whom it was supplied. One tart may be pleasant eating, while thirty naturally clog the palled appetite. To quote once more from Mr. Morris's Preface:—

"The old lady of tradition felt a thrill of historic rapture at the very sound of Mesopotamia. Meath is a modern Mesopotamia. The Tigris and Euphrates water no fairer vales than the Liffey and the Boyne. The Suir is more to us now than the effete though immortal streams of Simois and Scamander."

Perhaps if I were better acquainted with the Suir, I should not have found it such an irksome task to read through this volume.

JAMES INNES MINCHIN.

#### PROVERBS QUOTED BY CERVANTES.

*Spanish Salt: a Collection of all the Proverbs which are to be found in "Don Quixote."* By Ulick Ralph Burke, M.A. (Pickering.)

THIS is a book which will have a special charm for lovers of proverbs and students of Spanish character. There are few nations which have a stock of proverbs so extensive and racy. There are few to whom the proverb is so dear. This is attested by three epistles of Blasco de Garay, which are made up of a thousand proverbs welded into a continuous discourse. Juan de Yriarte collected twenty-four thousand proverbs; hence the difficulty of making a compact selection fairly representative of the special characteristics of this popular wit and wisdom. Mr. Burke has hit upon the ingenious plan of taking the *refranes* which are found in *Don Quixote*. Each proverb in the volume has thus received the endorsement of Spain's first humourist. Those who five years ago welcomed the dainty little volume in which Sancho Panza's proverbs were enshrined will be glad to have them in a revised form. The new and not less appropriate title of *Spanish Salt* is justified by the extensive changes which Mr. Burke has made. We are not sure whether under this more comprehensive title Mr. Burke might not well have included some of the delightfully quaint and pithy *refranes* which glitter in *Guzman de Alfarache* and other novels of the same class. This, but in too brief a manner, he has done in the Introduction. The light thrown upon national character by some of these sayings is curious and interesting. Like those of all other nations, Spanish proverbs are not without contradictions. Procrastination is certainly a specially Spanish defect; yet we have this striking phrase:—"Por la calle de Despues se acabe á la casa de Nunca" ("By the street of By-and-by one arrives at the house of Never"). Compare this with the injunction not to attempt to-day that which can be done to-morrow! As an expression of superlative and comic disappointment there are few things better than "No hallar nidos donde pensó hallar pajaros" ("Not to find even nests where one thought to find birds"). A thought of Juvenal's which Tennyson has adorned is expressed in "Nobleza consiste en la virtud." Many of the proverbs point to local circumstances or modes of thought. "Como asno de gitano con azogue in los oidos" is an allusion to the trick of the gipsy horse-dealers, who imparted swiftness, if not strength, by pouring a small quantity of quicksilver into the donkey's ears. Love occupies a good deal of the attention of the proverbial philosopher, and he almost loses his sententiousness in the glow of metaphor. "The darts of Love are blunted by the modesty of maidens;" "Love looks through spectacles which make copper look like gold, poverty like riches, and foul tears like pearls." Harping on the same string, we

have "Ojos ay que de lagañas se enamoran." This may fittingly be paralleled by the Platonic doctrine of a Lancashire proverb, which declares that "God never sent a *feau* [ugly, foul] face, but he sent a *feau* fancy for it."

Like all good selections of proverbs, Mr. Burke's elegant little volume is suggestive in various directions. Much could be said in its praise, but *á buen entendedor pocas palabras*. WILLIAM E. A. AXON.

*The Abbey of Paisley.* By J. Cameron Lees, D.D. (Paisley: A. Gardner.)

SOME time ago we had to notice an anonymous book on the same subject, but written on a very different principle from this. The author's guiding principle was "that where facts fail us, we may lawfully resort to fancy;" but Dr. Lees has wisely restrained his fancy from appearing in his book, and, instead, put as many facts as possible into it.

Paisley Abbey was founded as a priory by the ancestor of the Royal house of Stuart, Walter FitzAlan, a Shropshire lord, who returned to Scotland with David I. after his expedition to England in support of his niece, the Empress Matilda. He became the king's *Dapifer*, or Server, and afterwards *Seneschallus*, or Steward, a title which his descendants assumed as a surname. Sir Walter Scott makes the Regent Murray speak of his descent from Alanus Dapifer; but Alan himself held no such office, and spent his life in his Shropshire home.

The abbey was an offshoot from the Cluniac house of Wenlock, and was dedicated to the Blessed Virgin Mary, St. James, St. Milburga, and St. Nicrinus. Of these patron saints, Milburga, the daughter of King Penda, and abbess of a nunnery at Wenlock, was imported into Scotland by the monks; but Nicrinus, an abbot of Bangor in Ireland, in the sixth century, was already revered in Paisley as one of the earliest preachers of the Gospel there. His life and miracles are detailed in the Aberdeen Breviary, but they are of a very ordinary type, except his ingenious punishment of an insolent Irish prince, by making him feel "pressuras et angustias uxoris suae parientis." The name of the English saint, Milburga, was patriotically dropped during Wallace's wars, and does not appear in any of the Seals. The connexion of the priory with Wenlock was severed in 1219, when it became an abbey by bull from Honorius III. Another tie to England was loosed at the same time; a pension to the master of Sempringham for lands at Dalmatin, which had formerly belonged to that house, was left unpaid, and in despair he resigned it to a Scotchman. Even he had great trouble in exacting the "impost," as Dr. Lees calls it; and the question was not finally settled till 1373. Dr. Lees, like a true Scot, condoles with the abbey for having to send money southwards, although it was a low rent for a valuable property. A similar feeling shows itself in his account of Bishop Wishart of Glasgow, who was "so great a patriot that no oath could possibly bind him to the English king." Another patriot, William Wallace, belonged to the neighbourhood of Paisley, and Dr. Lees suggests,

very plausibly, that his ancestors were Welshmen who accompanied Fitzalan thither from Shropshire. Wallace may perhaps be deserving of praise for his military qualities, but it is rather too much to speak of the veneration for the Church of a man who spared neither sex nor age in his raids, and even burnt a kirk of Dunotter when full of people.

It is worthy of note that nearly all the names occurring in the early charters of the Stuarts are Norman or English, and hardly any Celtic.

The general history of the abbey is a typical one. It steadily rose in wealth and power, and was at enmity with the nearest bishop, the Bishop of Glasgow. In the fourteenth century the abbot obtained the mitre and ring. In the next century it had reached its highest state of prosperity, and then gradually got "out of all gude rewle." A tavern even was held within its gates, while the officers were permitted to hold property, contrary to the rules of the order. Then came the royal interference with the election of abbot, an evil from which Scotch monasteries suffered far more than English, and which materially hastened their destruction. In England, until just before the Dissolution, when men were notoriously promoted to abbeys and priories on account of their willingness to surrender the property when called upon, the heads of houses, if not elected by the convent, appear generally to have had some sort of fitness for their position, and at all events belonged either to the house itself or to some other of the same order. The chief complaints against the monasteries were vague ones of immorality, which were not altogether without foundation, though they were purposely exaggerated. In fact, monks and friars were no worse than, and probably not half as bad as, the ordinary society in which they lived. According to their vows, they ought, of course, to have been much better, but still monasteries were not the sinks of iniquity which they have been represented to be. In Scotland, however, the king and the nobles had found out the advantage of giving convents in *commendā*, a practice which was but sparingly resorted to in England. This afforded them a cheap method of providing for all sorts of persons in whom they took an interest, especially their illegitimate children, for abbeys were given in this way to persons who had no intention of leading a monastic life and only wanted the income. The effect on discipline may be easily imagined. By this means monasteries came rather to be considered as a means of providing for the hangers-on of the nobles than as houses conducted for the benefit of those among the lower classes whose disposition unfitted them for an active life. The people thus lost their interest in them, and the nobles wanted to spoil them: so ruin was inevitable. In England, on the other hand, the people appear on the whole rather to have sympathised with the religious, as the suppressions were carried out solely in the interests of the rich. Of course, when plunder was going on, the neighbours tried to get their share, if they could outwit the rapacious commissioners; but in many parts of England

they soon found out their mistake and wanted the abbeys back again, which does not appear to have been the case in Scotland.

Dr. Lees' account of monastic life is written in a most appreciative spirit. He is quite willing to see the reverence which once existed in formalities which many could only deride as superstitious: as, for instance, the extreme care taken in all processes by which the Eucharistic wafer was made. His chapter on this head is well worth reading, as it applies equally to all Cluniac houses in both kingdoms. He acknowledges also the great service done to husbandry by the monks as landlords, and prints in full a rent-roll of the abbey of the fifteenth century, which throws considerable light on their method of managing their estates. The fact that abbey tenants were not likely to have their rents raised, and were not liable to military service, resulted in the prosperous condition of their farms; which again raised the greed of the nobles, and hastened their downfall.

For the further history of what succeeded to the abbey, how the Paisley people at first "steeked" the church doors against the Protestant preachers, and how the Reformed faith gradually won its way against all opposition, readers must turn to the book itself. Perhaps some will be surprised to find how much force was necessary, when they read of the persecution of the Catholic Countess of Abercorn, who suffered imprisonment both in the Tolbooth and Canongate jail, and finally died of *squalor carceris*; and of the case of Mary Hamilton, whom, after a long process, the Presbytery at last forced to attend church, though she had to be carried thither in bed.

There is a copious Appendix of records added, in the collection of which much research must have been used; but unfortunately there has not been so much care taken in printing them. To say nothing of misspelt Latin words, such as *devinus* for *devotus*; *liminia*, *aliande*; *persistit* for *perstitit*; and *trengas* for *treugas* in the transcript of the facsimile, for some of which perhaps the printer may be responsible, there are others of more importance. The marginal note by Lord Fairfax in the facsimile is not "*ne reo credas*," but "*[q]uo ne credas*," the *q* having been cut off by the binder. On page xxi. the sentence "Onles Kennedy maye be provided" was puzzling till a reference to the original showed that the proper name is merely an error for the word "remedy." On the next page, also, "Ireland" is a misprint for "Iceland;" and a little farther on a letter is headed "R. Rowes to Walsburgh," though the correct names, Bowes and Walsingham, both occur in the signature and address of the letter. Among the illustrations is an engraving of the monument of Archbishop Hamilton, the last abbot, who was hanged at Stirling, the arms on which are described as being quarterly, a galley for Arran, and three cinquepoils (meaning cinquefoils, which is the present coat) for Hamilton; but the monument, as engraved, shows quaterfoils. There are a few other engravings of architectural details and a view of the nave, showing the handsome Decorated clerestory and triple west window. Paisley must congratulate itself that the building was not pulled down, as

suggested in the last century, and also that their abbey church has found such an able historian as Dr. Lees.

C. TRICE MARTIN.

#### NEW NOVELS.

- A True Marriage.* By Emily Spender. In Three Volumes. (Hurst & Blackett.)  
*Cressida.* By Bertha Thomas. In Three Volumes. (Sampson Low & Co.)  
*Light and Shade.* By Charlotte G. O'Brien. In Two Volumes. (C. Kegan Paul & Co.)  
*The First Violin.* In Three Volumes. (R. Bentley & Son.)  
*Is it True?* By H. Elrington. In Two Volumes. (Remington & Co.)  
*A Tragedy Indeed.* From the French of Adolfe Belot. In Two Volumes. (Remington & Co.)  
*Edith Vivian's Experience of the World.* By Mrs. Woodward. In One Volume. (Clarke & Co.)

IN *A True Marriage* Miss Spender has written a novel that, albeit a novel with a purpose, is yet excellent reading. Her intention is twofold. First of all she wishes to point out certain anomalies in the Irish marriage law; and secondly she wishes to put in a plea against the old notion that nursing is a better and fairer trade than medicine for women in search of employment. Her principal story is ingenious and affecting: it involves a sort of bigamy; it affords great room for unhappiness and triumph; it leads on to a case of manslaughter and a very obvious mystery; it ends with the usual wedding: what more can the novel-reader ask? The second point at issue has necessarily to be debated at far less length than the first. Indeed, its selection for debate at all is perhaps to be counted for one of Miss Spender's mistakes. The story of Rachel West and the brilliant young Oxford person is of itself enough to furnish forth a novel; that of the captain's daughter who determines that there is a world elsewhere than in her father's house, and goes to find it in St. Mark's Hospital and cheap Bloomsbury lodgings, is superfluous. Miss Spender did right from her own point of view to tell it, for she wanted to prove a case, and she has proved it. The hospital experiences of the captain's daughter are cleverly seized and cleverly conveyed; they have a savour of real life about them which makes them rather gruesome; and though, of course, they do not tell the half of what a lady-nurse must see and do and suffer, they are yet sufficiently impressive, and go as far to push home a theory as such things can go. And they have withal a very serious fault—that of being a great deal too interesting to be of any use as part of an underplot. Rachel West is a nice-enough creature in her way, her husband is a bad man, and her lover is as well-meant as lovers always are. But, to me at least, they are not of much value compared with the glimpses of life as it is in hospital that Miss Spender gives; they suffer from their neighbourhood with reality. Why should not Miss Spender draw more largely on her facts and give her fancies rest? Why should she not write us a hospital book?



Such a thing well done would be worth having.

Miss Thomas, the author of *Cressida*, is scarcely to be congratulated. *Cressida* is very flighty, very ambitious, and utterly unreadable. One opens it with the languid interest accorded to a first chapter, and one shuts it with the grateful joy that only a certain kind of last chapter can inspire; and one proceeds forthwith to forget all about it. Not much effort is necessary. The whole thing is so flimsy and so futile, the fabric of this vision is so baseless, that the mind is rid of it in a twinkling. One remembers a sort of dance of shadows, posturing bewilderedly in the conventional attitudes of love, hate, doubt, folly, misconception, despair, and death; and one has some apprehension of the fact that they are all intended to be subtle-minded, and that their aimless rigadon is arranged on very cunning principles. But all that passes, and there is no more to be said. Why *Cressida* marries Joe, and flirts with Alec, and worships Stephen Halliday, and allows herself to believe that Norbert Alleyne is real enough to promise marriage to, are problems that are best left alone. There is neither hope nor need of solving them.

Miss Charlotte O'Brien writes somewhat heavily, but her *Light and Shade*, a story of '67 and the Fenian movement, is none the less a very good and capable work. It is not very strong as regards plot; and as a piece of narrative it leaves much to be desired. But there is in it a something of the high and rare quality of passion. Miss O'Brien, who bears an historically Irish name, knows her country not less than she loves it; and in dealing with the many-mooded heart of Ireland, she has approved herself a writer of exceptional force. Her peasant men and women speak and live, for she handles them so lightly and so surely as to place them actually before the mind's eye of him who reads. In the presence of such a piece of work as the whole Costello episode, it is not possible but that one should feel oneself assured of the advent of a new writer of whom the best and strongest is to be expected. There are faults enough and to spare in *Light and Shade*; but it is almost a book, and, first effort as it is, has stuff in it that makes it almost literature.

The hero of *The First Violin* is a certain Eugen Courvoisier, and as he is first fiddle in an orchestra the name of the novel is accounted for naturally enough. It is a novel of the ordinary type, and may be read with ordinary interest. The characters are nearly all of them more or less musical, and so much German is written and spoken in the course of the three volumes that it is not easy to determine whether the authoress—is it evidently the production of a woman—is an Englishwoman who has learned German not wisely but too well, or a German who has condescended to use the English tongue as a background for the graceful *floriture* of speech that Germans love to design. The music discoursed of is naturally the best and most ambitious; Sebastian Bach being trotted out romantically in the second chapter, while Rubenstein and Wagner make their appearance directly afterwards, and there are hints

enough of Beethoven and even of Raff to interest a reader mightily. The first violin is, of course, a very fine fellow; and as the heroine is the most promising pupil in the music school at Eberthal, it will be understood that, what with singers, masters, instrumentalists, and pupils, the harmony is not less large than complete. The novel has some clever scenes in it—as, for instance, the introduction of May Wedderburn to Eugen Courvoisier, which is tolerably original in conception and executed with not a little ease and grace. There is a good deal of plot and counterplot, however, with which music has nothing to do. And having said that there is also a happy ending, we have really no more left to say.

*Is it True?* is perhaps the blankest page ever presented to the public as romance. Criticism in its case is impossible; for there is nothing to criticise. There is, it is assumed, a sort of attempt at plot; but as its principal feature is a missing will, its interest, as may be imagined, is not of the most novel order. Nor are the many personages involved in its simplicities in any way impressive. There are indications here and there that the scene of *Is it True?* is meant to be laid in Ireland, but the reader, who has only these to help him, would as easily identify its locality with the moon. That the author should have asked the question "Is it True?" in his title-page is of a piece with the humorous futility of the whole thing. Whether it is true or not need hardly be debated. It is poor enough to be anything.

The best part of *A Tragedy* indeed is the idea out of which the plot is spun. Beyond that, it has but little merit, being, indeed, a dull story dully told. The principal—indeed, the only—point of note in the translation is the ingenuity which has coined for the "Adolph" of the author's name such a privately French equivalent as "Adolfe." Why Mr. Maitland should have been impelled to the performance of this intellectual feat it is not easy to discover. Perhaps it is a stroke of humour, designed to relieve the dismal dreadfulness of the book; perhaps it is intended as a graceful compliment to M. Belot's feelings as a Frenchman; perhaps it is a printer's error merely. In any case, it is hardly worth discussion.

Of *Edith Vivian's Experiences* it is not possible to say anything either good, bad, or indifferent. It is a story written for religious readers only, and lies as far outside criticism as such things always do. Considered as a work of art, it were an absurdity; but it is not as a work of art that it ought to be considered, and therefore it will be best not to consider it at all—with the admission that there are, doubtless, many people who will read it with a great deal of very genuine interest.

W. E. HENLEY.

#### GIFT-BOOKS.

*Our Village.* By Mary Russell Mitford. Illustrated. (Sampson Low and Co.) It is a little more than half a century since the world suddenly discovered in Mary Mitford—a young lady, whose tragedy of *Rienzi* had shown her to be a disciple of Joanna Baillie—a wholly unexpected genius for the delineation of nature in her quietest and humblest forms. Her tales are now dead, her

tragedies forgotten, but her modest studies of country life are quite as fresh and vivid as ever, and may expect to survive among the best English classics of the second class. Miss Mitford was a miniaturist, a precise and brilliant draughtswoman in the Dutch manner: no tiny detail escaped her notice; no delicate tracery of foliage, no subtle gradation of low tones of colour was beyond her patience or her powers. Her descriptions of woodland scenery, of unobtrusive country life, of the rustic inhabitants of her own Berkshire hamlets, are unrivalled in their own class. No one has dared to be so minute as she; no one is so secure against a blot or an extravagance. Her deep enthusiasm was tempered by a singularly rich vein of humour; her extreme gentleness gave a feminine grace to her fund of high spirits. She is, indeed, a writer whom it is easy to despise if one has not read her: she does not cry out for notice or assert her personality; but once let her calm voice reach us, and her victory is certain. Resistance is vain against her insinuating and winning charm of style. The volume under review consists of selections carefully made from that section of the original edition of *Our Village* which was called "Walks in the Country." It is richly provided with illustrations by Messrs. C. O. Murray and W. H. J. Boot. Both artists acquit themselves well; Mr. Murray is freer in the use of his pencil and treats by preference humorous or grotesque subjects, his work reminding us a little of Mr. Randolph Caldecott. Mr. Boot is very conscientious and exact, in the school of Frederick Walker. He represents the graceful and enthusiastic side of Miss Mitford's style, while Mr. Murray illustrates her humour. They are both very much to be commended for the care with which they have studied the exact words of their author, so as really to illustrate the text. This volume certainly forms one of the most refined and tasteful gift-books which we have seen.

In their *Canterbury Chimes: or, Chaucer Tales re-told for Children* (C. Kegan Paul and Co.), Messrs. Francis Storr and Hawes Turner have told in the most happy way, in simple, and often rhythmical, English, the stories of four of Chaucer's best *Tales*, with the spurious Tale of Gamelyn, and have also described all the characters of the Prologue. Here, then, at last is a real "Chaucer for Children," which the young of all ages can read and enjoy without fear of phonetic spelling and lessons in pronunciation hidden under pleasant Tales. And the illustrations are no fancy ones, but the woodcuts from the nearly contemporary illuminations in Lord Ellesmere's well-known manuscript of the *Canterbury Tales*, which have hitherto been issued to the members of the Chaucer Society only. They add a most racy flavour to the little volume, and help, in no ordinary way, to realise the characters of the text. Nay, they correct the modernisers' mistakes, for where Messrs. Storr and Turner have, by a printer's mistake (P) and their own oversight, given the cook "a horrible cancer on his chin," there is the woodcut to restore Chaucer's reading, and put the pimples and scars of the cook's "dead-evil" on his shin. There, too, is the Wife of Bath's foot-mantle first pictured and explained; the new-fashioned young squire in his short-skirted and long-sleeved Richard II. coat, a contrast to the long-skirted sober dresses of the other characters—except the scrubby Canon's Yeoman, whom the authors have wrongly palmed off on the unsuspecting as the forester-yeoman and bowman of the Knight, &c. The upthrow of the Prioress's hand, though it is a left one on the right arm, is very expressive, as if she had just heard a story that had stirred her "charitable and pitous" heart. The Monk's hounds are a treat to see: note the glance in the lower one's eye as he proudly prances along. The *Tales* told are the Knight's, of the friends Palamon and Arcite, rivals for the love of fair Emelye; the Man of Laws', of Constance with her boy sent out

to sea, surely the most pathetic picture in our literature; the Nun's Priest's humorous Tale of the Cock and Fox; the Squire's unfinished Tale of the Magic Horse and Talking Falcon; the Franklin's Tale of Dorigen and her lover with his magician friend; and, lastly, the spurious Gamelyn, which, with its wrestling and fights, will be a favourite with boys. The authors have skilfully avoided every passage that can give offence to ears polite, so that any girl can read and enjoy the book. How admirably they have entered into the spirit of Chaucer and re-told his *Tales*, we can hardly say. We doubt whether it could be bettered. The fun, the twinkling humour, the grace and pathos of the old poet, are all in this modern version; it really does justice to his *Tales*, and is far superior to the Lamb's poor reproduction of Shakspeare's Plays. The book is a lasting and worthy addition to children's literature, and only needs a companion volume or two from the rest of the *Tales* and Chaucer's Minor Poems.

*Stories from Virgil.* By the Rev. Alfred J. Church. With Twenty-four Illustrations from Pinelli's Designs. (Seeley, Jackson and Halliday.) Mr. Church's *Stories from Homer* was awarded a deservedly high place among the gift-books of last winter. Emboldened by that success, he has attempted what may seem easier, but is in reality a far more difficult task. Homer is emphatically the story-teller of the world. His simplicity appeals direct to all classes of readers, and is not dependent upon the artificial charm of literary style. His interpretation requires no aid, except from the philologist. Virgil, on the other hand, apart from his place in schools, will always remain the poet of the cultivated minority. It demands a classical education and learned notes in order to appreciate his allusions, his deliberate imitations, his rhetorical flourishes. Latin, no doubt, is more familiar to us than Greek, and the character of the Augustan age is not far removed from our own. But the old-world stories of Homer will ever have a greater attraction than the stately narrative of Virgil, just as the quaint ramblings of Herodotus are more popular than the elaborate fictions of Livy. With memories of his "Homer" fresh in our mind, we incline to think that Mr. Church has on this occasion read into his original a greater simplicity than he possesses. The language of Macaulay would have been a more appropriate vehicle than that of the Authorised Version. If Homer, like the Hebrew prophets, is grand because simple, Virgil is only grand by force of elaborate art. But it is ungrateful to criticise after this fashion a book which is destined to promote the popularity of the Roman poet in a degree scarcely second to Conington's verse rendering. The illustrations by Pinelli are altogether new to us. Pinelli, we are told, was a Roman artist who acquired a considerable reputation among his own countrymen early in the present century, especially for the power of representing energetic action. The judgment of those who knew him best appears to us just. He was a painter rather than a sculptor, and delineates motion more skilfully than repose. It is hard to thrust him into comparison with Flaxman.

*The Rival Crusoes.* By W. H. G. Kingston. With Eight Illustrations by Walter W. May. (Griffith and Farran.) It suggests a somewhat incongruous association of ideas that Mr. Kingston should rewrite a story originally published more than half a century ago by Miss Agnes Strickland. The reader will have little difficulty in assigning to their proper authors, on the one hand the tales of smuggling and of fighting in saucy frigates, yard-arm to yard-arm, and on the other the glimpses of domestic life. In faithful realism there can be little doubt that the original authoress has the advantage. A nautical writer of so much experience as Mr. Kingston ought to know better than to make the captain of a king's ship during the French war cry "hard-a-

port" for "larboard," though as a matter of fact even the latter term was not then much in use. It is an equal anachronism to talk about "seven years' penal servitude" in those days. We do not know whose fault it is that the title has so little to do with the actual narrative.

*The New Girl: or, The Rivals.* A Tale of School Life. By M. E. B. Illustrated by Alice M. Dawson. (Griffith and Farran.) This tale is evidently written by no novice in girls' literature, and we can well believe that it is a trustworthy picture of the life it represents. The moral is worthy of all praise—that prize-giving based upon the number of marks should be abolished, as leading to uncharitableness and being no fair criterion of merit. Girls will suffer morally, no less than physically, if the spirit of excessive competition be introduced among them from boys' schools without its original justification. It is curious to notice that the good girl is made absolutely and uniformly good, without becoming a prig; while her rival, though very bad, does not turn out ill, but ultimately repents. In the case of boys neither of these characters could have been maintained with any appearance of probability.

#### NOTES AND NEWS.

MESSRS. ROUTLEDGE will shortly publish a reprint of Hawkesworth's *Telemachus*, to which Mr. Edmond Chester Waters has prefixed a new Life of Fénelon from his Letters, correcting many mistakes which disfigure all the received accounts of him.

MR. M. E. GRANT DUFF, M.P., has in the press, we understand, a volume of *Miscellanies, Political and Literary*, dealing principally with educational questions. It will be published in a few weeks by Messrs. Macmillan and Co.

It was noticed at the late sale at Gadshill Place that none of the books were put up to auction. We now understand that the whole of the late Charles Dickens's library, as existing at the time of his decease, as well as his series of framed Hogarth prints, which are referred to in Forster's *Life*, have been privately purchased by Messrs. Sotheman, of Piccadilly.

KARL BLIND's essay on "The Ethic Ideas of the Edda," which has been published in the *University Magazine*, is about to appear in a German version.

MESSRS. DEIGHTON, BELL AND Co. will publish shortly *Sermons on some Questions of the Day*, preached before the University of Cambridge, and in the Chapel Royal, Whitehall, by the Rev. T. G. Bonney, F.R.S., Fellow of St. John's College.

WE understand that Mr. Edward A. Freeman has ceased to contribute to the *Saturday Review*.

OUR readers will be glad to hear that Mrs. Molesworth's new story, *Grandmother Dear!*, may be expected at the end of the month. Mr. Walter Crane has contributed to it eight illustrations after his manner, and has, moreover, designed the binding. Messrs. Macmillan and Co. are the publishers.

THE same publishers have in the press, and will issue during the Christmas vacation, a school edition of Beaumarchais' *Le Barbier de Séville*, with Introduction and Notes by L. P. Blouet, Assistant-Master at St. Paul's School.

MR. QUARITCH, of Piccadilly, has just become possessor of a fine folio Manuscript in Visigothic or ancient Spanish characters, which may be referred to the early part of the ninth century. It contains Homilies by the Venerable Bede and others, some of which are probably unknown. It has one elaborately ornamented page with a heading in gigantic letters curiously involved. Mr. Quaritch also bought last week a fine copy of the first edition of Isaac Walton's *Complete Angler*—a book of excessive rarity—which turned up in a private library at Holland Road, Kensington.

MR. JAMES M. RIGG is delivering a course of fifteen lectures at the South Place Institute, South Place, Finsbury, on "The Historical Evolution of the Theory of Perception."

THE New York *Nation* mentions an important paper on the "Discovery of America by John Cabot," by Frederic Kidder, printed in the October number of the *New England Historical and Genealogical Register*. The author concludes that Cabot's first land-fall was the easternmost point of Cape Breton, and that he afterwards circumnavigated the island to the north, passed between Prince Edward's Island and the main, and steered for home through the straits of Belle Isle.

AN original document relating to the American War of Independence has been discovered in an antiquarian book-store in Baireuth. It is the manuscript diary of one of the officers of the Hessian troops who served in the British army, and embraces the period from January 1778 to March 1779. The author kept a daily record, not only of events, but also of the news and rumours of the day.

It will interest lovers of Shakspeare to hear that the nineteenth and last volume of the complete Magyar version of Shakspeare's works, edited under the direction of the Kisfaludy Society, has just been published by Maurus Ráth at Budapest. The first volume was issued in 1864.

THE tragedy of *Nimrod*, by Gottfried Kinkel, of Zürich, was performed for the first time last week at Leipzig, and was received with enthusiasm by a crowded house. This work, which is in the fullest sense original, was written a quarter of a century ago. There is a widely-spread feeling among the critics that Kinkel's *Nimrod* has undoubtedly secured for itself a permanent place in the *répertoire* of the German stage.

*Molly Bawn*, by the author of *Phyllis*, reviewed in our last number, is published by Messrs. Smith, Elder and Co., and not by Messrs. R. Bentley and Son, as there stated.

WE have on several occasions referred to the interest shown in archaeological matters by Lancashire newspapers, several of which devote some columns each week to local history, bibliography, and genealogy. Some of these notes and queries are reprinted in a more permanent form. It is to be regretted that this is not the case with the valuable material which has from time to time appeared in the Warrington papers. The *Manchester Guardian*, the *Manchester Courier*, and the *Manchester City News* have each had a small edition of their "local gleanings" printed in book form. The *Leigh Chronicle* has now followed this good example. The "Lancashire and Cheshire Historical and Genealogical Notes," which are appearing in that paper, are being issued in an edition restricted to 150 copies. They contain some very interesting matter.

MR. H. H. HOWORTH, F.S.A., at a recent meeting of the Manchester Literary Club called attention to the fact that the "Fairfax text" of the *Cursor Mundi*, now being edited for the Early English Text Society by Dr. Richard Morris, contains at the end this inscription:—"Stokynbrig scripsit istum librum Willelmo Keruour de Lancastre." The MS. is assigned by Dr. Morris to the end of the fourteenth or early part of the fifteenth century.

MR. A. HILDEBRANDT, of Manchester, proposes to issue a monthly Technological Index, to contain "all the material requisite for easy reference to all articles of scientific or technical interest."

THE Rev. T. F. Thiselton Dyer is preparing for publication next year a work entitled *Some Elements of Comparative Folk-Lore*; and also a volume on *Shaksperian Folk-Lore*.

MR. HENRY SANTON, the librarian of the Greengate Branch of the Salford Free Libraries, has just issued a catalogue of the collection of



books under his care, which now extends to 9,714 volumes. More than one-half are works of fiction and general literature, in which respect the library does not materially differ from "Mudie's" and similar institutions. Mr. Santon has, however, given his best skill to displaying the charms of more solid literature, and many will probably be thus induced to read books containing useful matter concealed under ambiguous or unattractive titles. The catalogue is a creditable specimen of popular bibliography.

THE twenty-sixth Annual Report of the Manchester Free Libraries has just been issued. The committee report the continued usefulness of the institutions under their charge, and give ample statistics in proof. The opening of the libraries on Sundays is of too recent a date to be included in these details, but the committee *ad interim* "report that the public have highly appreciated the advantages offered them." An arrangement of a mutually advantageous character has been made with the English Dialect Society, by which its small collection of books has been deposited in the City Library as the nucleus round which we hope a really adequate Dialect Library will hereafter grow. A similar arrangement has been made with the Manchester Statistical Society. This society is older than its bigger brother of London, and in return for shelf-room and librarian's service has undertaken to make continuous additions to the literature of political economy and statistics, in which the Manchester Free Library is already strong, particularly in tracts and pamphlets. It is naturally weaker in the publications of foreign societies and statisticians. The municipality of Manchester now owns 141,482 volumes. It is estimated that there have been over two million visits during the year to the news-rooms and libraries.

A BRONZE statue of Sir Redmond Barry is to be erected opposite the Public Library in Melbourne, of which he has been the president and chief supporter. It is to be raised by public subscription, and will cost 2,000*l*.

IN the September number of the *Library Journal* Prof. Justin Winsor proposes to dispense entirely with the troublesome and useless Accession-Catalogue. We really never want to know in what order books came into a library, and all other information may be given by the Shelf-Lists. Mr. Otter in a long paper proposes a modification of Mr. Melvil Dewey's system of numbering books. But he proposes to use an elaborate combination of letters and figures, so that he entirely loses the great recommendation of the Dewey system—viz. the simplicity and homogeneity of the numbers. Mr. Dewey himself continues the discussion of the merits of different systems of charging books to borrowers. Among the bibliographical matter is a notice by Mr. Garnett, of the British Museum, of Señor Quesada's book on European libraries; and Mr. J. B. Bailey, of the Radcliffe Library, Oxford, has a very well-deserved castigation of the slovenly catalogue of the Ewing Musical Library, at Glasgow, upon which 200*l*. has been spent, or mis-spent.

A GERMAN correspondent writes:—

"In addition to Plänckner's German translation of Confucius' *Chong-Yong*, which you lately mentioned, the doctrines of the three Chinese philosophers, Licius, Mencius, and Micius, have been systematised and translated by E. Faber, a missionary of the Rhenish Mission Society. Faber considers these publications as the foundation for a comprehensive history of Chinese philosophy, history, and science, and intends to examine all the literary remains of Chinese thinkers and writers from the earliest period to about 280 B.C.; he hopes to be able to publish the results of his labours either in complete translations, or in extracts. The three publications before us—*Chinese State Doctrine on an Ethical Basis*, by Mencius; *Principles of the Old-Chinese Socialism*, by Micius; and *Old-Chinese Naturalism, the Complete Works of the Philosopher Licius* (for the first time translated

and interpreted)—give a verbal translation, preceded by a critical Introduction, and accompanied by a great number of notes explaining the text. Faber has lived for twelve years in China, and has thus had the best opportunity of learning, understanding, and estimating Chinese life and speculation. Herr Victor von Strauss is another prominent German Sinologist, as well as Egyptologist. He has finished in manuscript a German verse translation of the third canonical book of the Chinese, the *Shi-King*. He has devoted more than seven years of unremitting labour to Chinese studies; and, since his excellent work on the mystic theosophy of Lao-Tsi, he has been considered a most competent interpreter of the poems. Georg von der Gabelentz, the new Professor of the Oriental Languages at the University of Leipzig, speaks in high terms of Strauss's work, the manuscript of which he has seen, and gives it a prominent place among the literature of translation. There are 309 poems in the *Shi*, the origin of which must be placed between the eighteenth and seventh centuries B.C. They are divided into four books:—(1) *Kuoh-Fung*—i. e., poems describing the customs of single provinces; (2) *Siao-Yä*, and (3) *Tä-Yä*—i. e., festival hymns; and (4) *Sung*—i. e., hymns of praise. The translation is in trochees and rhymed, but measure and rhyme are very varied, while the verse is generally in four syllables. It seems, according to Herr von der Gabelentz, a pity that a work like this, "a pearl of our literature," as he calls it, should be buried in the desk of the translator, Herr von Strauss not having yet succeeded in finding a publisher for his work.

WE recur to Mr. Phelan's article on Philip Massinger in the last number of the *Anglia*. In our former notice (*ACADEMY*, October 12) we remarked that the link was wanting to connect Philip's father, Arthur Massinger, with his namesake, or namesakes, of Gloucester and St. Dunstan-in-the-West, London, with whom Mr. Phelan identifies him. We now think it clear that this link cannot be supplied. Philip Massinger says, in his Dedication to the *Bondman*, that his father, Arthur Massinger, spent many years happily in the service of the house of Pembroke, "and died a servant to it." He would naturally live at Wilton, or Salisbury, close by. Philip himself is entered at St. Alban's Hall, Oxford, on May 14, 1602, as "Phillipus Massinger, *Sarisburyensis*, generosi filius, nat. an. 18." His father no doubt died at Salisbury, still "a servant to" the Herberts' house. In Gloucester, Messengers were known in 1619—one was afterwards Sheriff, another Mayor, M.P., &c. In Gloucester Cathedral are inscriptions of the deaths of "Ann Massinger, who was wife and widow of Arthur Massinger, of this city, Gent. aged 52 years. She departed this life Oct. 21, 1636, ætatis suæ 70"; and of "Elizabeth, daughter of Arthur Messenger, of this city, Gent., who departed this life A.D. 1665, ætatis suæ 73." So Mr. Phelan identifies this second Arthur Massinger, of Gloucester, with Philip's father, of Salisbury, and gives him a mother and one sister to support. But, not content with this, Mr. Phelan sees the Hon. G. W. Messenger's statement that in the records of the Church of St. Dunstan-in-the-West, London, is this entry:—"1603, June 4th. Mr. Arthur Messenger, Gent., was buried out of Shere Lane;" and in the same records are the baptisms of three daughters of Arthur Messenger, "Esquier": Susan, baptised Jan. 13, 1594; Catharine, Dec. 23, 1596; Barbara, Jan. 3, 1599; and so he (Mr. Phelan) not only identifies this third Arthur Messenger, of London, with Philip's father, of Salisbury, and gives the poor dramatist three more sisters to keep, but takes the credit of collecting "the new facts" which the Hon. Geo. W. Messenger collected eighteen years before. There is not one scrap of evidence to authorise the rolling of these three Arthur Messingers, of Salisbury, Gloucester, and London, into one. Messingers were known in Surrey in 1359, in Norfolk in 1451, in Yorkshire in 1590-1627, and doubtless in other counties; and several Messingers of Gloucester were at Oxford in Philip Massinger's time.

On another point which Mr. Phelan takes we find him equally untrustworthy. He says (*Anglia*, ii., 64): "The MS. of Massinger's *Sero sed Sero* is in the British Museum, Royal MSS., xviii. A. 20, and from this we learn his autograph and handwriting;" and of the MS. of the second *Mayden's Tragedy*, which Mr. Phelan calls *The Tyrant* (Lansd. 807), he says: "By comparing the handwriting in which the play is written with Massinger's known handwriting, one cannot fail to recognise the resemblance." Now, the fact is plain to any MS. man that both MSS. were written by scribes, and that therefore the likeness of the handwritings is of no consequence whatever; while it is certain, from Massinger's autograph, that he did not write the MS. of the second *Mayden's Tragedy* (or *Tyrant*, as Tieck and Mr. Phelan say); nor did he correct it, as we have good authority for saying.

To the kindness of Col. Chester we owe the following copy of the Will of Philip Massinger, of St. Dunstan-in-the-West, London, with the comments on it:—

"The Will was nuncupative, and made June 2, 1603, evidently *in extremis*, as the testator was buried two days later. He was described as Arthur Massinger of St. Dunstan-in-the-West, London, Esquire. The Will is as follows:—'Being asked by his brother Richard Massinger whose shoulde dispose of his goodes and be his executor and whither he wolde have his wief his executrix he answered Yea Again being desyred by his saide Brother Richard Massinger yf he wolde have his wief to be his executrix to saye yea Whereunto he againe answered Yea Yea Then did his saide Brother Richard Massinger aske him the thirde tyme whither he did leave all his goodes to his wief and make hir his executrix as before he had moved him Yea well well All w<sup>ch</sup> was done in the presence and hearing of the aforesaid Richard Massinger, Walter Crompton, and Hughe Williams.'

This will, says Col. Chester, was admitted to probate in the Prerogative Court of Canterbury January 7, 1603-4; but, most provokingly, the Christian name of the relict and executrix is not given in the Probate Act. There is a blank space left for it, but it was never filled up. Otherwise it would probably have settled the question whether she was the widow Anne Massinger buried at Gloucester in 1636 or 1637. The brother Richard may furnish an important clue.

EARLY in December will be published the fifth portion of Gustav Freytag's great romance *Die Ahnen*. The new instalment will be called "Die Geschwister," and will consist of two stories entitled "Der Rittmeister von Alt Rosen" and "Der Frei-Korporal bei Markgraf Albrecht."

GREGOR SAMAROW, the author of *Um Szepter und Kronen*, which dealt with the events of German history from 1866 to 1871, is about to commence a new cycle of such romances of contemporary events. *Höhen und Tiefen* ("Heights and Depths") is to be the title of the new series, of which the first number will appear next week. The work will deal with the social question now agitating all Germany.

THE yearly meeting of the Swiss Society for Universal Historical Research, which took place in the pleasant little town of Stans, on August 5 and 6, was very numerously attended, and was further more favoured by the presence of two of its honorary members, H. G. Waitz, from Berlin, and G. Monod, from Paris. Among the papers that were read, the one on Arnold von Winkelried especially excited general interest and gave rise to a discussion all the more animated as the critical investigation of the historical sources threatens to destroy the trustworthiness of the story of Winkelried's heroic deed at the battle of Sempach. The society is editing three different publications, the *Anzeiger für Schweizerische Geschichte*, the *Jahrbuch für Schweizerische Geschichte*, and *Quellen für Schweizer Geschichte*. The last-named publication for the year 1878 contains the despatches of J. B. Padavino, who from May 1607 to May

1608 was Venetian Resident in Zürich. The Year-book for 1878 contains four articles:—"Die reformirte Schweiz in ihren Beziehungen zu Karl I. von England, William Laud, Erzbischof von Canterbury und den Covenanters," by Alfred Stern; "J. P. Freiherr von Hohensax," by H. Zeller-Werdmüller; "Du lieu d'origine de la chronique de Frédégaire," by G. Monod; "Die Alpenpässe im Mittelalter," by E. Oehlmann. The first of these articles is based on a set of documents in the State-archives of Zürich, of which hitherto only two were known through Baillie's *Letters and Journals*, ed. Laing, 1841 (ii., 431, seq.).

THE current number of the *Alt-Preussische Monatsschrift* contains a very interesting collection of Lithuanian *Sagen*, gathered by Herr Langkusch in the neighbourhood of Memel, Heidekrug, and Tilsit. They are arranged so as to be an Appendix to Grimm's *Mythologie*, and form an addition which lovers of folk-lore will gladly welcome. In the same journal Herr Wichert makes a curious collection of verses addressed to Kant by various poets, and also calls attention to some of Kant's own poetry, which mostly took the form of epitaph, but often contains happy popularisations of ethical truths. For instance, the following is worth recalling:—

"Was auf das Leben folgt, deckt tiefe Finsterniss;  
Was uns zu thun gebührt, des sind wir nur gewiss.  
Dem kann—wie Lilienthal—kein Tod die Hoffnung rauben,  
Der glaubt, um recht zu thun, recht thut, um froh zu glauben."

THE *Deutsche Rundschau* for November has an article by Prof. Schmidt on "Darwinism and Social Democracy," in which he shows that nothing but entire misunderstanding of the principles of the Development-philosophy can have led the advocates of Socialism to call it to their aid. There is also the beginning of what promises to be an excellent story by Wilhelmine von Hillern, the plot of which is laid in an Alpine monastery in the fourteenth century. The story shows all the force and pathos which made *Die Geier-Wally* so famous in England.

THE *Revue Historique* for November contains an article by M. Longnon on "Girard de Roussillon," the hero of several poems of the twelfth and thirteenth centuries. M. Longnon identifies him with the historic Girard, governor of Provence from 855 to 870, of whose doings he gives an account. M. Gazier begins a study on the political career of Henri Grégoire, one of the clerical members of the National Assembly in 1789, and the chief of the Liberal clergy. M. Gazier's first article promises that the succeeding ones will contain much interesting matter as to the relations of the Revolution and the Church. M. Paillard publishes a series of documents relating to Francis I.'s schemes of escape from Madrid in 1525. The most interesting among them are two letters of Clément Le Champion, valet of Francis I., betraying his master's plans and the general condition of France to the Imperial Chamberlain, De Nassau.

In the *Revista Contemporanea* of October 15 T. Cid y Sobron has an interesting article on "Los Libros de los Indios." He therein describes the civilisation, and especially the modes of writing, of the natives of Peru, New Spain, and Mexico, with notices of the works of Spanish authors relating to this subject, both printed and in MS. Another useful article is "Una Visita al Real Museo," by E. Lopez Bago. He observes that in Spain, as in England, there is no school of painting, but only great individual artists. The so-called Spanish school died with Murillo and Velasquez. In portraiture he prefers Vandyke to Velasquez. Tourists intending to visit Madrid should make a note of this article.

THE November number of *Nord und Süd* contains an engraving of Iwan Turgenjew, and an interesting biographical sketch of the Russian novelist by Pietsch. Next to the *Deutsche Rund-*

*schau*, this new journal, *Nord und Süd*, is gaining a great position in Germany, having secured the support of some of the best writers. The last number contains some very successful translations from Horace by the poet Geibel, and an interesting account of English country houses and their inhabitants, by Baron von Ompteda. In the last number he gave an account of Hatfield House and Lord Salisbury; in the present there is a description of Baron Schröder's cottage near Windsor. In the October number there are several other articles likely to interest English readers: an exhaustive article by Prof. Noiré on "Max Müller und die Sprachphilosophie;" an essay by Witte on Kant's views on women; and a well-written novelette by R. E. Franzos, "A Lock of St. Agatha."

#### OBITUARY.

THE Rev. Alfred Bowen Evans, the well-known rector of the parish of St. Mary-le-Strand, died at 23 Gloucester Crescent, on the 6th inst., aged 62. He was brought up in the strictest principles of Dissent, but soon parted from his early educators, and in his twenty-fifth year published an exposure of *Dissent and its Inconsistencies*. Under the patronage of the late Bishop Thirlwall, he was educated at Lampeter College; his religious convictions, however, differed widely from those of his distinguished friend, and Mr. Evans throughout his clerical career was conspicuous as a leader of the advanced section of the High Church party. For many years he was lecturer at the church of St. Andrew, Wells Street. During this period and his tenure (1861-78) of the benefice of St. Mary-le-Strand, his ministrations were attended by many men eminent in art and letters. Two series of sermons preached by him at St. Andrew, Wells Street, were published under the title of *Christianity in its Homely Aspects* (1852 and 1854). He also printed a volume of *Lectures on the Book of Job* (1856), a course of Advent sermons entitled *The Future of the Human Race* (1864), *Morning and Evening Services for Households* (1863), and a multitude of single sermons. In 1864 he received the Lambeth degree of D.D. Dr. Evans was buried at Highgate on the 12th inst.

MR. WILLIAM GEORGE CLARK, Senior Fellow of Trinity College, Cambridge, and Public Orator from 1857 to 1869, died at York on the 6th inst., aged fifty-seven years. Among his works may be mentioned *Gazpacho* (1849), and *Peloponnesus* (1856); "Naples" and "Poland" in *Vacation Tourists*; the Cambridge and Globe editions of Shakspeare (1862-1866), edited in conjunction with Mr. W. Aldis Wright; and various books of travel in Spain. He was likewise the editor of *Cambridge Essays*, and the *Journal of Philology*; and had collected considerable materials for an edition of Aristophanes, with illustrations from the English drama.

L. ALEXANDRE MICHOD, a zealous worker in the province of popular and juvenile literature, and the founder of the *Journal populaire de la Suisse Romande*, died at Lausanne, on November 4. For some years past he has held the post of secretary to the Statistical Bureau of the Canton of Vaud, and as such he issued every year an *Annuaire officiel du Canton de Vaud*, which served as a model for many similar works.

#### NOTES OF TRAVEL.

ON November 11 the London Missionary Society received the gratifying intelligence of the arrival at Ujiji of part of their Tanganyika expedition under the command of Mr. Thomson. In the earlier part of their journey, it will be remembered, they suffered much delay and trouble by the loss of their oxen; but the second and third stages were accomplished with remarkable celerity, and the march from Urambo, the capital of Unyamwezi, to Lake Tanganyika occupied but eighteen days. It is worthy of note that this

news has reached London in the short space of seventy-eight days, of which forty-five only were required for the transmission of the letter from Ujiji to Zanzibar, a distance of some 650 miles; and yet but eight years ago Dr. Livingstone was looked upon as lost, though he was residing at the former place.

DR. ROHLFS met with a most cordial reception at Paris, where he completed his outfit. He arrived at Tripoli on the 24th of last month, and hopes to be able to start for Wadai about the beginning of December. The German Emperor sends valuable presents through him to the Sultan of Wadai, in recognition of the kindness shown to Dr. Nachtigal.

PRINCE BISMARCK has rather offended the German African Association by granting 30,000 marks out of the 100,000 recently voted by the Reichstag to Major von Mechow, without consulting competent authorities. The major was a member of Dr. Güssfeldt's expedition, and is said not to be qualified to carry on scientific work. A map of the River Quanza, from a survey by Otto Schütz, one of the travellers of the German African Association, has just been published. It extends to long. 16° E., abounds in detail, and is altogether a creditable piece of work.

News has been received of the arrival at Mpwapwa, on September 1, of the French African Expedition, under the Abbé Debaize, a month behind the Algerian missionary party. At that date the latter were reported by an Arab caravan to be within seventeen days' march of Urambo, the capital of Unyamwezi, and eighty days' march from the coast. They had crossed Ugogo in safety, but in so doing had been obliged to expend the greater part of the goods they carried with them. On receiving this intelligence, the Archbishop of Algiers despatched orders to Zanzibar to send up further supplies to the missionary caravan with the least possible delay. Mgr. Lavigerie has forwarded to *Les Missions Catholiques* several extracts from letters received from the missionaries up to October 20, together with a map constructed by them from precise and unexpected information which they had already collected regarding the regions to be traversed by their party, from Europeans living in the interior, and especially from Mr. Morton. This map, which is described as being much more complete than those hitherto published, will appear in an early number of the journal referred to.

By the last mail from the West Coast of Africa we learn that the Gold Mining Company started at Axim, on the Gold Coast, some time ago, intend shortly to send an expedition into the interior; the reports as to gold being found within a short distance of the coast are fully corroborated, and the remains of some old Dutch mining machinery were recently discovered in the bush. Labour, however, is wanted, and though attempts have been made to obtain a number of Kroomen, it is said that some superstitious ideas prevent them from taking work in the district.

THE United States Survey Expedition under Commander Selfridge have made a track-chart of the Amazon as far as the mouth of the Madeira, and of that river up to the San Antonio Falls, round which it is in contemplation to construct a railway. By this means goods will be transferred to steamers of light draught on the Upper Madeira, and thus reach the foot of the Andes in Bolivia. That portion of the river, however, is only navigable with safety between December and July; but the lower part is always practicable for vessels not drawing more than eight feet of water.

THE current number of *L'Exploration* contains a paper by M. Virlet d'Aoust entitled, "Projet d'Etablissement d'un Canal Maritime du Niveau, sans Tunnels et sans Ecluses, par le Nicaragua," which was communicated to the International Congress of Commercial Geography on September 27.



WE hear that a branch of the Sociedade da Geographia de Lisboa has just been founded at Rio de Janeiro, under the presidency of the Senator Mendes d'Almeida. One of the vice-presidents is General de Beaufort de Rohan, who has himself a considerable reputation as a traveller.

THE November number of the *Church Missionary Intelligencer* contains letters from the Rev. C. T. Wilson, of the Nyanza Expedition, written from Rubaga, Uganda, and extending down to May 9. In the first he gives some curious information respecting the history and superstitions of the Waganda, from which we learn that Mtesa has made up his mind that Ham, or Chenda, the first king of Uganda, is identical with Noah's son, though Mr. Wilson is "inclined to think that it points to an Egyptian origin." Turning to geographical matters, Mr. Wilson observes that our maps of the Victoria Nyanza will have to be largely filled up in the north-west corner, as it is thickly dotted with islands, some of which are fifteen or sixteen miles long. The people say that there are four hundred of them, and he has himself seen between fifty and sixty in his three voyages to and from Uganda. They all seem to be called "Sasse" or "Sesse Islands," which may be translated "Isles of the fishermen." A different dialect is spoken on them from that used on the mainland; the smaller islets are mostly uninhabited, but are splendidly timbered. These islands, so far as Mr. Wilson has been able to ascertain by dead reckoning, extend to about S. lat. 0° 40'. Mr. Wilson also mentions a fact with regard to the Nyanza which will probably throw light upon the influence which the volume of water in it has on the Nile in Egypt:—

"Soon after my arrival at Kagei last year—i.e., about the middle of February—I noticed that the level of the Nyanza was slowly rising; as soon as I became quite sure of this, I marked a rock which was half out of the water, and watched it from day to day. About the middle of May—i.e., about ten days after the rains ceased—the level of the lake was at its maximum, and it then began to recede, the total rise above the point marked being exactly two feet. On my arrival at Kagei on January 12 this year, I went to look at the rock I had marked, and, to my surprise, found the water within an inch or an inch and a-half of its maximum in May last year, this being due to the excessively wet season they had had during the two previous months in Usukuma at a time when there is usually little or no rain. Now, the entire level of the lake being raised two feet above its normal height at that season, an immensely increased volume must have been poured out over Ripon Falls, and, if the Victoria Nyanza plays any important part in the annual inundations of Egypt, could not fail to be noticed in that country."

It is the more fortunate that Mr. Wilson chanced to make these observations, as in the present year there has been a "good Nile," which was not the case in 1877.

THE *Geographical Magazine* for November is a number of more than average merit. Mr. Trevelyan's "Map of the Kaibar, Karkatcha, and Kurram Passes" is alone worth the price of the whole, for those who wish to follow the course of events in what will probably be the principal theatre of war. Spelling apart, it is a model of cartographical workmanship. The first glance gives a clear idea of the decisive features of the country, while a closer examination supplies all the necessary details. The shading of the mountain-ranges has been elaborately carried out to indicate variations in height, and the main routes along the valleys and over the ridges have been carefully traced. Our only complaint is that the frontier-line might have been demarcated with greater emphasis. The accompanying article, which we can scarcely err in assigning to the editor himself, dwells upon the advantages that trade would derive from a British occupation of the passes. Of the remaining contributions it may be said that all are either valuable or interesting; but it may be questioned whether the

chatty descriptions of St. Germain and Palermo come strictly within the domain of geographical science.

#### RIEHL'S "HISTORISCHES TASCHENBUCH."

THE new volume of Riehl's *Historisches Taschenbuch* contains articles on Serbia, by Rosen the ex-German diplomatist; on mediæval Islam, by Prutz; on the Russian sect of Molokanen, or milk-eaters (taken from Kostomarov); also on Maria Theresa and the Protestants, Danish music in the last century, Queen Christina of Sweden, and the MacMahon crisis of 1877. A suggestive Preface indicates the contact (real or fanciful) of the several essays with the topics of the day, a condescension to the vulgar reader, to which, however, Riehl offers an antidote in the remark that "truth for its own sake is the watchword of real science." The accomplished editor should have impressed this fact on Herr Rosen, whose narrative of the early relations of Serbia and Russia, far from being, as Riehl thinks, "objective," is a barefaced attempt to cook the events of 1804-6 into a shape handy for political vituperation in 1878. We must take leave to assert that there is not the palest penumbra of a reason for admitting Rosen's assertion that the first Serbian appeal for Russian help was made to order from St. Petersburg, where the conviction had arisen that Serbia would be a useful ally in Russia's "contemplated" war with the Porte. Rosen discovers "noon at fourteen o'clock," as the French say, by judicious emendation and interpretation of the memoirs published some time since at Belgrade, of the eminent statesman of the Karadjordje (Czerny or Black-George) period, the Protá, or archpriest, Nenadowic, who headed the deputation in question to Russia. The first attempt to induce the Russian Cabinet to take up the Serbian question was made in 1804, by the Hungarian Greek Bishop of Carlovitz. This signally failed; the Russian Minister of Foreign Affairs, Prince Adam Czartoriski, showed the Bishop's agent the cold-shoulder, and returned the episcopal memoir, with its abstract, on the suggested emancipation of Serbia and establishment of a Russian Grand Duke as Prince. Such an "indirection," as Polonius would have said, as giving back documents may have bothered the Bishop, but it is transparent enough for Rosen, who finds in it deductively, from the inner nature of the Russian Foreign Office, a "direction" that Prince Czartoriski kept copies of the papers and showed them to the Czar. A fortnight later, an Austrian Serb officer, whose wife had been in the household of the lately-deceased Russian Grand Duchess Alexandra, wife of the Palatine Joseph, came to Nenadowic and his friends, and advised them to go to St. Petersburg and beg for help. The officer's wife, accompanied by two Serbs, had shortly before left for Charkow in Russia, from which journey, and the facts and dates just named, Rosen derives, by some intellectual process or other, the certainty that the Austrian and his wife were Russian agents, and that the suggestion to Nenadowic was Czartoriski's real answer to the rejected episcopal memoir, of which, according to Rosen's acute explanation, a copy had been preserved. The Nenadowic of the Memoirs, good easy man, fancied he was spontaneously doing the work of Serb patriotism, and that his subsequent journey to St. Petersburg, which he describes in detail, was arranged by himself. But Russia's cat's-paws have no more freedom of locomotion than Cook's tourists, and Nenadowic, as Rosen profoundly explains, was in reality, though he did not know it, "personally conducted" by the Czar's agents. Nenadowic and the deputation went via Mohilef, Kamenetz, Kief, and Charkow. But why take the longest way round to Moscow? In order, expounds Rosen, that they might be impressed with "the grandest possible idea of the extension and development of the Czar's Empire"! At Kief the Serbs saw

cannon-balls piled in "walls," or quantities which the priest thought great, round the churches, and they regretted that some of them could not be carried to Belgrade to be used for pounding Baker Pasha and the Turks. The vulgar reader might not attach much weight to that, but diplomacy teaches men to see deeper not only into millstones but also into shot than other people can, and Rosen ventures on this delightful commentary: "Russia, as we see, was already industriously preparing for the war of which the Porte 'was guilty' two years later, and perhaps the 'accidental' acquaintance of the Serbian travellers with these enormous preparations was a part of the programme of their journey." In the capital the Serb deputation was coldly received at the Russian Foreign Office. The Czar did not see them, and according to the *ipsissima verba* of Nenadowic the Serbs were somewhat snubbed by Prince Czartoriski, who accused Karadjordje of murder and other crimes, and expressed approval of Austria's refusal to help the Serbs against the Porte, saying that she was bound by her treaties, and that "Russia also was on good terms with Turkey." This seems rather smashing to Rosen's system, but it does not smash Rosen, who calls attention to the veritable significance of Czartoriski's words, "Russia, too, is now on friendly terms with Turkey." This word "now" was anything but a mere innocent part of speech. Properly emphasised, the "now" was in complete harmony with the military "preparations for war" at Kief, for it indicated a contrast with the future, and denoted a coming change in Russia's relations with the Porte, and should therefore have been quite enough for an acute Serb priest! Again, Czartoriski observed—"You must have a Synod (Assembly), for neither Russia nor any other nation will correspond with a single individual" like Karadjordje. This shows, says Rosen, that Russia was already occupied with the "inner organisation" of the Serb State of the future, and he proceeds to a gratuitous analysis, framed out of nothing, of Czartoriski's appreciations of the comparative benefits to Russia of a royal or an oligarchical Serbia from the military and political points of view, the whole being a *salami* of the newspaper notions of 1878, and utterly unlike the speculations possible for a Pole in 1804. Such writing is not history. It might be in its place in a first-rate German newspaper correspondence, but it ought not to be harboured in a serious historical Review. The volume contains, however, some good articles by way of compensation, notably a charming one on Christina's intellectual pranks at Rome; the famous Italian thaumaturgist Borri should not, however, be written Borro, and the famous Malpighi should not be spelt with an *e*. An article by Wilhelm Müller on the great MacMahon crisis of 1877 reminds us of Gambetta's estimate of the Marshal's character.

#### CAXTON'S GOLDEN LEGEND.

THE Holbein Society has recently added to its series of facsimile reprints a portion of the first edition of Caxton's *Golden Legend*, reproduced from an imperfect copy in the Manchester Free Library, and edited, with an Introduction, by Mr. Alfred Aspland. Compiled during the latter half of the thirteenth century by Jacobus de Voragine, Archbishop of Genoa, the *Legenda Aurea* became so popular that upwards of a hundred editions in Latin, Italian, French, Bohemian, Dutch, and English, were issued from the press before the close of the fifteenth century. It was translated into French towards the end of the fourteenth century by Jehan de Vignay, who added to it many new legends of the saints; and from this version it was, about the middle of the next century, translated into English by certain "worthy Clerks and Doctors of Divinity." Caxton possessed the Latin, French, and English versions, but, finding that they varied in many places, he

resolved to compile from them a new edition, in which he discreetly omitted some of the more incredible and immoral stories. The work was the most arduous, as well as the most extensive, of all Caxton's literary and typographical labours, and it would not improbably have been abandoned in despair had not the Earl of Arundel interposed his encouragement and aid. Caxton finished his translation in November, 1483, and it was probably printed in 1484, in larger numbers than usual, for it is one of the most common of the productions of Caxton's press, although no perfect copy has hitherto been discovered. We believe, however, that the copies in the libraries of the Duc d'Aumale and Earl Spencer have been made perfect.

The chief interest of the present publication lies in the woodcut illustrations, which, although rude in design and coarse in execution, are deserving of attention on account of their probable English origin. They bear a strong resemblance to contemporary Dutch illustrations, and are apparently from the hand of the same artist as those in the second edition of the *Game and Play of the Chesse*, showing a decided advance upon Caxton's first attempts to apply the art of wood-engraving to the illustration of books, as exhibited in the third edition of the *Parvus Chato* and the *Mirror of the World*. The woodcut of the Assembly of the Saints, which occurs at the beginning of the work, is the largest known to have been used by Caxton. The leaves taken from the *Golden Legend* are preceded by facsimiles of several pages of the edition of the Dutch version, or *Passionale*, printed at Antwerp by Henrick Eckert van Homberch in 1505, the woodcut illustrations of which are from the same blocks as those used for the edition printed at Delft in 1489 by the printer who adopted the unicorn as his device, and who is believed to have been Christiaan Snellaert. This, however, was not, as here stated, the first Dutch edition, for the book had been issued from the press of Gerard Leeu at Gouda in 1478, and reprinted both at Gouda and Utrecht in 1480, and by Jacob Jacobsen van der Meer at Delft in 1482, 1484, and 1487—the last time illustrated with woodcuts, which might on comparison be found to be identical with those of the editions of 1489 and 1505. The editor appears to be as little able as previous writers to resist the temptation to indulge in romance about the facts of Caxton's life, when he states that Robert Large, a wealthy London mercer to whom Caxton was apprenticed, "no doubt dealt in manuscript books; and as the future printer was probably better educated than his fellow-apprentices, it is not unlikely that this department was allotted to him, and gave the first bent to his literary tastes." He also remarks that it is supposed that Caxton printed the Latin oration delivered by Dr. Russell, afterwards Bishop of Rochester and of Lincoln, at the investiture of Charles the Bold with the order of the Garter in 1470. We were not aware that any doubt existed as to the printer of the *Propositio*. Although most of the details respecting Caxton's life and labours are derived from the researches of Mr. Blades, the present volume will, we doubt not, be welcome to many who have not access to more exhaustive works.

R. E. GRAVES.

#### MAGAZINES AND REVIEWS.

It is rather hard on the readers of *Macmillan* that they should be put off with only eleven pages of that very striking novel "Haworth's," while they are allowed eight-and-twenty of "A Doubting Heart." Of the articles, two or three are of considerable interest (we are not speaking of Sir T. Douglas Forsyth's very noticeable political paper): Mr. Blades telling the comparatively little-known story of the first and original John Walter—the John Walter of the "logotypes"—from the point of view of the practical printer; Mr. R. L. Nettleship giving an excellent rendering of some first-rate Italian criticism of Bunyan; and Mr. A. W.

Ward, in the paper which he lately read at Cheltenham, presenting us with the views of a Manchester Professor on the multiplication of universities. There is also an Erse "Hymn by St. Columba," published apparently for the first time, though Mr. Skene, in his *Celtic Scotland*, has printed an English version of it. The Italian critic whom Mr. Nettleship introduces so happily to English readers is Signor Zumbini, Professor of Literature in the University of Naples, a writer already well known in Italy, and, as appears from the evidence supplied by this article, one who should be well known in England also. We do not, indeed, know how much of the pleasure that we have derived from Mr. Nettleship's extract is due to his admirable translations; but, assuming the original to be as good as the English version, it is very good indeed. Signor Zumbini first claims for the Puritans an "essentially poetic" state of mind, in that, outside the battles and noise of their actual present, their faith brought home to them the spiritual world and made visible the invisible:—

"And those ecstasies and visions are already substantially poetry, for all great poetry is an effect of that mysterious form of life in which a man ceases to see and feel the things actually before him, and sees and feels others which are beyond the range of his senses."

An interesting comparison with Dante follows, and it is curious to see how in details and framework there is sometimes a likeness between the two poets: Dante in his "wood," Bunyan in the "certain place where was a den;" Dante exhorting the reader to penetrate to the "doctrine that hides itself under the veil of his verse," Bunyan to "turn up his metaphors;" Dante with his Virgil, Bunyan with his Evangelist; Dante stamped with the seven Ps by the angel of purgatory, Bunyan's pilgrims sealed by Interpreter. Passing from this comparison to ask what are the poetical qualities of the *Pilgrim's Progress*, Signor Zumbini has much that is interesting to say about Bunyan's truly Shaksperian power of characterisation, seizing upon the smallest distinctions between similar persons, as in the touches which mark off Honesty from his more impulsive counterpart, Valiant-for-Truth. To the question of what poetic qualities were special to Bunyan among poets, he answers that—"Marvellously true as many of his personages are, the most perfect of all are those which reveal rather the weaknesses than the virtues of human nature: weaknesses, however, which being joined to a sort of goodness are so far from exciting our contempt that they win our sympathy. . . . Such a character is Fearing, an incarnation of timidity, a very Don Abbondio."

But if Bunyan is in the first rank as a delineator of character, he has drawbacks inseparable from the nature of his subject and of his mind. Such a comparative failure is his treatment of the passions; partly owing to his constant employment of allegory, which by its personification of single qualities forbids that tumult of conflicting passions in the individual soul which is what makes tragical heroes. A deeper reason—and it is in this part of his essay that Signor Zumbini is most interesting and most profound—is that Puritanism was of itself the negation of that stormy delight in the present life, its problems and its passions, which was the groundwork of Marlowe's and Shakspeare's art. It was this delight that produced their heroes, "the heroes of human passion." Far otherwise is it to the definitely Christian consciousness, which "finds no mystery in the world beyond," and therefore finds less value in the present world; still more distant from the Shaksperian standpoint is the Puritan, to whom the unseen is even more real than it is to the average Christian imagination:—

"The Puritan poet does not allow the passions that absolute worth which they have for the English dramatists of the sixteenth century, and scarcely even part of that relative worth attributed to them by the Christian consciousness in general. And even when he does descend more deeply into life, he does not

minge with it unreservedly, nor find in it that attraction and delight which have captivated poets of a different belief. He suggests rather than describes the moral facts; he indicates rather than represents the passions; he is more anxious to refine than to kindle the emotions, and to make art a mirror in which man may see the reflection not so much of himself as of heaven."

In the *Cornhill's* two novels matters are rapidly approaching a crisis, or rather a crisis has already come. Sissy, in "For Percival," has fallen down a ruined wall, and is left insensible; and in "Within the Precincts" we have a marriage and a proposal, though the *dénouement* is yet far off. For the rest, except with regard to the paper by C. E. S., on "The Fear of Death" (which has that tone and turn of phrase which seems to have come down upon the best *Cornhill* writers from the spirit of Sir Thomas Browne), there is little that is remarkable in this month's number. The paper on Regnard—which we should call a sketch, though its writer calls it a monograph—contains a good many facts which readers will be glad to know (if they do not happen to have the *Nouvelle Biographie Générale* handy), but the critical level of the article is far below that to which recent writing in this magazine has accustomed us. Mr. Kebbel writes a pleasant gossip on the eighteenth century, inspired by Mr. Lecky's book.

In *Fraser* "Vernon Lea" concludes those pleasant travels in musical Italy with Dr. Burney of which we have more than once made mention. Mr. F. T. Palgrave's "Dorset Idyll," though, like everything he writes, it contains fine lines and happy images, is written in a metre whose rhymes seem to us not to run; and, moreover, the poem lacks definiteness. Miss Simcox has a paper that should attract the attention of those interested in social experiments, "The Organisation of Unremunerative Industry"—a plea for some kind of systematical help for the tens and hundreds of thousands who, with the best intentions, are yet hopelessly inefficient, and are therefore elbowed out by the competition of stronger and harder brethren.

#### SELECTED BOOKS.

##### General Literature.

- ARNOLD, A. Social Politics. C. Kegan Paul & Co. 14s.  
 AYLWARD, A. The Transvaal of To-day. Blackwood. 15s.  
 BAKER, H. B. Our Old Actors. Bentley. 28s.  
 BERENDT, G. Nachtrag zu den Pommerellischen Gesichtsbildern. Berlin: Friedländer. 4 M.  
 BOUFFLERS, Contes de, précédés d'une notice par Eugène Asse. Paris: Lib. des Bibliophiles. 8 fr.  
 HARDY, Thomas. The Return of the Native. Smith, Elder & Co. 31s. 6d.  
 KEMBLE, F. A. Records of a Girlhood. Bentley. 31s. 6d.  
 LAMARRE, C. Camoens et les Lusitades. Paris: Didier. 8 fr.  
 MACPHERSON, G. Memoirs of the Life of Anna Jameson. Longmans. 12s. 6d.

##### History.

- CLÉMENT, P., et A. LEMOINE. M. de Silhouette, Boret, les derniers fermiers-général. Paris: Didier. 8 fr.  
 HOFFMANN, F. Geschichte der Inquisition. 2. Bd. Bonn: Neusser. 6 M.  
 KLENCKOWSKY, R. M. de. Le comte de Fersen et la cour de France. Paris: F. Didot.  
 LANGE, L. De plebiscitis Ovinio et Atinio disputatio. Leipzig: Hinrichs. 2 M.  
 LOMÉNIE, L. de. Les Mirabeau. Paris: Dentu. 15 fr.  
 MASSON, F. Mémoires et lettres de François-Joachim de Pierre, Cardinal de Bernis, 1715-1758. Paris: Plon. 16 fr.  
 MITTHEILUNGEN d. Vereins f. hamburgische Geschichte. Hrg. v. K. Koppmann. 1. Jahrg. Hamburg: Mauke. 2 M.  
 SMITH, the late G. History of Sennacherib, translated from the Cuneiform Inscriptions. Ed. A. H. Sayce. Williams & Norgate. 15s.  
 STRIPPELMANN, F. G. L. Geschichte der Napoleonischen Usurpation Kurhessens u. Achterklüg. im J. 1806. 2. Hft. Marburg: Elwert. 5 M. 20 Pf.  
 TAILLANDIER, Saint-René. Le Roi Léopold et la Reine Victoria: récits d'histoire contemporaine. Paris: Hachette. 15 fr.  
 VIOLETT, P. Lettres intimes de Mlle. de Condé à M. de la Gervaisais (1786-7). Paris: Didier. 4 fr.

##### Physical Science and Philosophy.

- BERTHELOT, S. Vitalité des mers. Paris: J. B. Baillière.  
 BOLLIGER, A. Das Problem der Causalität. Leipzig: Fernau. 8 M. 60 Pf.  
 EUCKEN, B. Geschichte der philosophischen Terminologie. Leipzig: Veit. 4 M.  
 LEFÈVRE, A. La philosophie. Paris: Reinwald. 5 fr.



SZINYEI, J. Bibliotheca hungarica historiae naturalis et mathematicae. 1472-1875. Budapest: Kilian. 10 M.  
ZITTEL, K. A. Studien über fossile Spongien. 3. Abth. München: Franz. 2 M.

## Philology, &amp;c.

FELL, W. Indices ad Beldhavi commentarium in Coranum. Leipzig: Vogel. 10 M.  
HENNIGKE, O. Der Coniunctiv im Altenglischen u. seine Umschreibung durch modale Hilfsverba. Göttingen: Peppmüller. 1 M.  
WILPERT, O. De schemate Pindarico et Alcanico. Breslau: Koebner. 1 M.

## CORRESPONDENCE.

EBENEZER JONES.

Chelsea: November 11, 1878.

I cannot resist the temptation to send you a second communication about Ebenezer Jones and his possible resuscitation as a poet. Since I sent you the letter which you printed in the ACADEMY of November 2, Mr. Horace Harral—who was his closest male friend at the end of his life, leaving him only two hours before he died, and was evidently looked upon by Ebenezer as his literary executor—has brought me what are, I suppose, all the MSS. left by him, prose as well as poetry, and, besides, a copy of the *Studies of Sensation and Event*, emended in an interesting way. The passages I remember Ebenezer Jones saying that Hood so violently objected to at the interview which I stated he had with the elder poet—which statement Mr. Harral confirms by recollecting his description of Hood—are erased. Out of all these MSS., my object in writing is to select one which your readers will, I believe, thank me for. After entirely dropping poetry for years, after publishing and failing to meet with attention, he appears to have had a renewal of the poetic impulse at the very end of life. This poem on "Death" was written, as the date shows, only three months before his own end, which for a longer time than that was visible to himself.

W. B. SCOTT.

"I see thee in the churchyard, Death!

And fain would talk with thee,  
While still I draw the young man's breath,  
And still with clear eyes see.

Thou wilt not make my spirit sink,  
Thou wilt not move my fear;  
More sad, more blest, I often think,  
Are mortal dwellers here.

Here where the symbols all so fair  
With vileness mixed I find,  
Where knowledge soothes not, and where care  
Haunts not the finest mind.

'Tis thou who know'st, if any knows,  
Of life's wild maze the key;  
And if behind its marvellous shows  
Some Master moving be.

And haply of some further life  
That shall this life adjust,—  
Or if we're men for threescore years,  
And then unconscious dust.

For this, Oh Death, of thee I crave  
Some sign, but not to pray  
Against the inevitable grave,  
Or self-contained decay.

Alas! since first our fragile race  
Appeared this earth upon,  
Hast thou been questioned thus, nor trace  
Of answer hath been won.

In vain the young from youth's delights,  
From lips whose kissing bloom  
Bright chaos makes of days and nights,—  
To thee defiant come.

In vain the old with trembling tread,  
And trembling hand applies,  
And strives to coax thy silence dread,  
And lifts beseeching eyes.

And vainly I desert my post  
In life's poor puppet-game,  
To seek thee where this silent host  
Of tombs thy power proclaim,

When midnight wraps the world in sleep,  
Or under vanishing stars,  
When morn once more new day to keep  
Rolls back her golden bars.

In vain, in vain, but one reply  
In thy sad realm I find:  
Some fresh grave only meets the eye,  
The ear some wandering wind.

10 June, 1860."

## MABBE'S TRANSLATION OF "GUZMAN DE ALFARACHE."

Whalley Range, Manchester: November 9, 1878.

The very interesting illustration of Shakspeare's "Tassel-gentle" which Mr. Stone contributes to the ACADEMY of November 2 has led me to turn from Mabbe's translation of *Guzman de Alfarache* to the original by Mateo Aleman that I might see for what Spanish word "Tassel-gentle" is made to do duty as an equivalent. The result has been to me as interesting as Mr. Stone's contribution; and as a literary question it may, perhaps, be worth a moment's attention on the part of others.

It may be well to state that Mabbe's curious example of translating *Guzman de Alfarache* has for more than two centuries enjoyed a quite exceptional reputation. The unlabeled book is still quoted by scholars and sought after by collectors; and students of the literature *Picaresco* of Spain will remember how extravagantly Ben Jonson praised "the author, worke, and translator." Greatly as he extols the "worke," he extols the translator in a far higher degree; and no doubt the remarkable verses written by him to his friend Mabbe, and prefixed to the edition of 1634, had much to do with the astonishing popularity which the "Spanish Rogue" enjoyed in England in the seventeenth century. Indeed, Jonson, in his friendly admiration for Mabbe's performance, says of the translator that

"he may be stiled

More than the Foster Father of that child."

Never were words more truly spoken, though we can hardly take them now in the glowing spirit in which they were written. Mabbe's book has in it beyond doubt much of Aleman's *Guzman*. At times, however, and indeed very frequently, it has in it still more of Mabbe himself, for which the caustic Spaniard is in no way to be held responsible, as a glance at the quotation given by Mr. Stone, and an examination of the original passage of which it purports to be a translation, will sufficiently show:—

MABBE.

"When then they [Guzman's wife and mother] came home, they would one while returne with Tassel-gentles [marginal note, *kinde Louers*], amorous knights, like *Amadis de Gaule*, that would easily be mou'd, and quickly brought to stoop to the Lure; and otherwhiles with fierce Mastiffes [marginal note, "Rough hewne Hacksters"], roaring Boyes, and ruffian-like Swaggerers, such as would sweare and drinke, and throw the house out at the Windowes."—J. Mabbe's translation of *Guzman de Alfarache*, 1623, part ii., p. 311.

A very moderate knowledge of Spanish will enable readers to estimate the value of Mabbe's translation. He is indeed very much "more than the Foster Father of the child" he offered to our ancestors. It is likely that Jonson knew somewhat of the Spanish language, as it was not an uncommon accomplishment in his day; for in the verses from which I have quoted he seems to feel that Mabbe had overdone his work, as he speaks of *Guzman* as

"too well suited, in a cloth

Finer than was his Spanish."

ALEMAN.

"Quando venian á casa, unas veces volvan con *Amadizitos*, otras con Alanos."—Ediccion de Amberes, 1681, parte ii., libro iii., p. 345.

The whole matter is curious; and turning from the concise and well knit-together sentences by Aleman, to the long drawn-out paraphrase which delighted Ben Jonson, we learn the latitude which translators from the Spanish claimed as a right in "the spacious times of great Elizabeth." In justice, however, it must be said that, unfaithful and misleading as Mabbe's translation is, there are many yet worse in our own and in other languages.

NEYLAND THORNTON.

## RECENT EVENTS IN KASHGARIA.

London: November 12, 1878.

The accompanying letter was received by Sir Douglas Forsyth in London yesterday morning (November 11) from a native who has come from Yarkand to Ladak. Giving as it does the latest news from an eye-witness of recent events in Kashgaria, it will doubtless be of interest to the public.

E. DELMAR MORGAN.

"Memo. of news as given by Nubbi Bux, merchant of Nurpur, nephew of Billa Shah, a long time trading with Central Asia.

"I was in Yarkand when the Chinese army of about a thousand men came and took the city. A great number of the Chinese had hardly any clothes, and many were lame and in miserable condition. It was a wonder the Chinese ever attempted to come to Yarkand with such troops. A hundred men only are armed with breech-loading rifles; the rest are armed with sticks and short spears. The Chinese on taking Yarkand killed only a few people, mostly innocent persons; they were afraid to lay hands on the men of any standing and authority. They have done their best to disarm the inhabitants. Some arms have been given up; the people have concealed quantities of arms. The Chinese Governor collected all the stallion horses of the Yarkandies and others, and appropriated them to their own use. All horses belonging to Andijanies (which amounted to some thousands) were destroyed as follows: in some cases four or five hundred horses were shut up in serais and were starved to death. They have not left alive a single horse belonging to any Andijani. The Chinese have been exacting large sums of money as a loan from traders and all others, also immense quantities of grain from the villagers, which is being collected in the several forts. Nubbi Bux had a village in Yarkand which has been taken from him; also he had to supply a quantity of wheat and rice, which he had to convey on his own animals to the fort. He declares he lost 700 donkeys in doing so; he had also to supply straw, grass, and wood; he was allowed a certain time to supply.

"The Chinese have destroyed a few of the arms which belonged to the late Amer; the guns, &c., they have not injured; they do not know the use of the guns. Niaz Beg is Governor of Yarkand, under the Amban, by whom all orders are issued to Niaz Hakim, who sees them carried out in the several towns and villages. Niaz Hakim is very much against traders and foreigners. He is the man who has had all outsiders turned out of the country. He is afraid of the Chinese, and they of him. Niaz Hakim could turn out the Chinese in a few hours if he wished. He will do so when he is certain no reinforcements are coming for the Chinese. In the whole of Kashgaria there are not more than 7,000 troops (Chinese)—5,000 in Kashgar, 600 in Yarkand, 200 in Khoten, and the rest in other towns. When I was at the Kalian pass, two men I had left behind in Kashgar and Yarkand to collect money joined me. The man from Kashgar said the gates of the city had been closed and the streets barricaded for fear of the Russian troops, which were said to have crossed by two passes, and were near Kashgar. The head Amban has sent a Vakeel (Mahomed Jan) with 3,000 yamboos of silver to treat with the Russian General. The man who came from Yarkand said that he had heard the same story about Kashgar when he was leaving Yarkand. When the late Dad Khwah Mahomed Yunas was taken from Sirakol to Kashgar, and was brought before the head Amban (Jung Jung), the latter asked him why he had run away, and why he did not fight when he had so many troops and good arms. The D. K. said he was afraid of such a great nation as that of China; whereupon the Amban abused him, and spat on him, and said, 'Five hundred of your

troops with your arms and guns would have defeated our whole army."

"Ashur Meer Kashmiri has a brother, Rasool Meer, and nephew, Hamad Meer, in Yarkand; these men tried their best to have Mr. Dalgleish's moonshi, Abdul Samad, and my own family murdered by the Chinese, by telling the Amban that both of us were spies of the British Government. In consequence of their story my person and baggage were searched for letters, of which I had none. No other trader was treated in this way."

#### APPOINTMENTS FOR NEXT WEEK.

TUESDAY, Nov. 19.—7.45 P.M. Statistical: Opening Address, by G. J. Shaw-Lefevre.

8 P.M. Civil Engineers: Discussion upon Papers on "The Avonmouth Dock," "The Belfast Harbour," and "The Whitehaven Harbour and Dock Works."

8 P.M. Colonial Institute: "England and her Colonies at the Paris Exhibition," by Fredk. Young.

8.30 P.M. Zoological: "On the relative Positions to their Construction of the chambered Shells of Cephalopods," by Prof. Owen; "On the Classification of the Cervidae," and "On a new Species of Gazelle," by Sir Victor Brooke, Bart.

WEDNESDAY, Nov. 20.—7 P.M. Meteorological: "Report on the Phenological Observations for 1878," by the Rev. T. A. Preston; "Up-Bank Thaws," by the Rev. F. W. Stow; "Comparison of Thermometric Observations made on Board Ship," by Capt. H. Toynbee.

8 P.M. Society of Arts: Address by Lord Alfred S. Churchill.

8 P.M. Geological: "On the Upper Greensand Coral Fauna of Haldon, Devon," by Prof. P. M. Duncan; "Notes on *Pleuronodon affinis*, sp. ined., Agassiz," by J. W. Davis; "On the Distribution of Boulders by other Agencies than that of Icebergs," by C. E. Anstett.

8 P.M. British Archaeological: "Welbourne and its Locality," by the Rev. S. M. Minton; "Roman Monument from Brementium with Syriac Inscription," by T. Blair.

THURSDAY, Nov. 21.—8 P.M. Meteorological: Lecture.

8 P.M. Linnean: "Preliminary Report on the Mollusca of the Challenger Expedition (viz., the genera *Dentalium*, *Siphodontium*, and *Cadulus*," by the Rev. B. B. Watson; "On the Symplocaceae," by J. Miers; "On tubercous Branch Terminations in *Vitis gongyloides*," by R. Irwin Lynch.

SATURDAY, Nov. 23.—3 P.M. Physical: "On a Condenser of Variable Capacity," by C. Boys.

#### SCIENCE.

*Monographiae Phanerogamarum, Prodromi nunc Continuatio nunc Revisio.* Auctoribus Alphonso et Casimiro de Candolle, aliisque botanicis ultra memoratis. Vol. I. *Smilacaceae, Restiaceae, Meliaceae.* (Parisiis: G. Masson.)

Few, if any, books address themselves to a smaller or more select number of readers than treatises on general descriptive botany, at all events on their first appearance and for some time after. Drawn up on a plan intended to facilitate the comparison of one description with another, these are necessarily, in order to be brief, couched in strictly technical language, crowded with references (generally much abbreviated), and are usually in Latin. However attractive, *a priori*, descriptions of the members of the floral world would seem likely to be, the actual form in which the necessities of science require them to be given is nearly unintelligible and quite repellant to the non-botanical reader.

Yet, in spite of the forbidding appearance of such books, their immense utility cannot be doubted. If elaborated, as in the case before us, by men fully competent and experienced in the necessary kind of research, each technical botanical monograph, in proportion as it is the result of extended investigations, makes a great forward movement. This is at first appreciated only by the few persons engaged in the arrangement of collections, but gradually the benefit becomes more diffused, the more accurate knowledge shows itself in every department botany, and ultimately extends to its

practical applications in the arts, in agriculture, and in medicine. It is right to insist on the great services rendered to science by such descriptive treatises, since a tendency to treat them as of slight or secondary importance has been occasionally shown by botanists engaged in researches of a different kind. It is, however, obvious that, with whatever studies he may be occupied, no botanist can pretend to do without books which will enable him to ascertain with certainty what are the plants upon which he is at work; they are, in fact, indispensable and fundamental.

The history of botany as exhibited in its literature shows many of the early treatises of the sixteenth and seventeenth centuries to be almost exhaustive digests of all that could be then brought together on their subject. Written mainly with a medical object, the properties, real or supposed, of all the plants known are given at length; but they contain also full descriptions, figures, history of discovery, nomenclature, mode of growth, cultivation, &c. The era of these ponderous, but in many respects admirable, general works on botany was brought to an abrupt close by the great systematiser, Linnaeus. In his *Species Plantarum* (1753), in which the use of the binominal nomenclature was first exemplified, he practised an extreme brevity which enabled him to give a sort of key to all the plants then known, in the compass of two small octavo volumes. The convenience of the new nomenclature, and the simplicity of the method employed, were at once apparent, and for the next half-century all works on general botany were strictly modelled on the Linnean lines, including extreme condensation of the descriptions.

It was in the year 1812 that the father and grandfather of the authors of the present volume, Augustin Pyramus de Candolle, first entertained the idea of a new general revision of the vegetable kingdom\* on a very much more extended plan, and arranged on the natural system. At this period the authority of the Linnean system was at its height; and it was but a few who perceived the immense advance in knowledge which had been made by the publication of Jussieu's *Genera Plantarum* and the *Prodromus Florae Novae Hollandiae* of Robert Brown. After several years of close work, De Candolle brought out the first volume of his *Regni Vegetabilis Systema Naturale* in 1818, followed in 1821 by a second volume: a book of vast labour, and combining the exhaustive characters of the old general histories of plants with the accurate scientific method of more modern research. But it was obvious to the author that it was on far too extensive a plan to be ever carried through—the two volumes reached to the end of *Cruciferae* only (eleven orders)—and the very much more concise *Prodromus Systematis Naturalis Vegetabilium* had to take its place. Of this well-known work the first volume appeared in 1824; it rapidly became the recognised guide in taxonomic botany, and probably tended more than any other book to establish the existing natural system. Be-

\* See A. de Candolle, *Ouvrages généraux de Botanique Descriptive*. (Genève, 1873.)

fore his death in 1841, the elder De Candolle had published seven volumes, almost entirely prepared by himself, of this great work, and he left its future conduct to his son, who has worthily carried it on. From that date successive volumes of monographs of the natural orders in proper systematic sequence have appeared at frequent intervals, all edited and many written by Alph. de Candolle: the seventeenth, concluding the Dicotyledons, appearing in 1873. At this point the editor, from a variety of causes—the principal one being the impossibility of obtaining particular monographs from authors at specified times and in a definite order—felt himself compelled to bring the work to a close. At the same time he determined, however, to carry on a continuation under a modified plan which should give more liberty to the authors, and be more suited to the growing requirements of botanical science. Of these "Suites au *Prodromus*" the present volume is the commencement.

Of the three natural families treated of, two, the *Smilacaceae* and *Restiaceae*, are Monocotyledons, though but distantly related; the other, *Meliaceae*, is Dicotyledonous, and was duly monographed in its proper place fifty-four years ago in the first volume of the *Prodromus*. All are obscure and difficult groups, of interest chiefly to the botanist, and are here worked out by different hands; the *Smilacaceae*, by A. de Candolle, the *Restiaceae*, by M. T. Masters, and the *Meliaceae*, by Casimir de Candolle. The methods of these botanists are all somewhat different: the first exhibits the illustrious author's proved sagacity and cautious accuracy; in the second Dr. Masters shows his facility and skill in arrangement; while in the extensive monograph of C. de Candolle the characteristic features are steady perseverance and painstaking care. All are valuable memoirs, and well maintain the character of the *Prodromus* and the reputation of their authors.

In work of this kind there is little suitable for special selection or comment in the pages of the ACADEMY: a single point only need be referred to as an example of the practical use of a technical memoir. The chief interest, other than scientific, of the *Smilacaceae* lies in the fact of the various kinds of Sarsaparilla being afforded by members of the order. Yet, though this drug has been very well known for much over three centuries, there is but little certainly ascertained with reference to the actual species yielding the various kinds. This is in accordance, strangely enough, with many other cases, even of much more familiar products of the plant-world than Sarsaparilla. Much, indeed, has been written on the subject, and many species of *Smilax* have been alleged to be the source of the drug, but each partial attempt to clear up the confusion has merely rendered it more dense. It cannot be said that Prof. de Candolle's memoir has solved these difficulties—it did not lie within his province, indeed, to attempt to do so—but it takes us a good step on the way by definitely showing us all that is actually known. He finds this to be even less than it had previously appeared, and clearly there is not at present sufficient material existing in our collections to enable us to arrive at any closer



results. He has some vigorous remarks on the imperfections of herbaria, which do not improve and increase as might well be expected with the greatly-increased facilities for travel. Now that it is known what are the specific points upon which definite information is required, it may be hoped that the vexed question of the sources of Sarsaparilla will soon be solved, as so many similar ones have been before, by the perseverance of English explorers.

HENRY TRIMEN.

*The Mabinogion*, from the Welsh of the Llyfr Coch o Hergest ("The Red Book of Hergest") in the Library of Jesus College, Oxford. Translated, with Notes, by Lady Charlotte Guest. (Quaritch.)

LADY CHARLOTTE GUEST in her Preface to the present volume says that

"the Arthurian legends have at all times furnished a congenial subject to the students of Romance; and in the eight-and-thirty years which have elapsed since the first part of this translation appeared, my 'Mabinogion' have found their way into the hands of the learned both among ourselves and on the Continent."

Whether she means the term "Arthurian legends" to comprehend all those in her book is not quite clear; and, though it may be convenient to speak of them so, it is to be noticed that in strictness only the first five are such, while the remaining seven can in no wise be termed Arthurian, as most of them do not even allude to Arthur.

She goes on to say:—

"More recently, however, the publication of the *Idyls of the King*—and among them of "Enid," which is founded on my version of "Geraint"—has interested a much wider circle of readers in the legends, and there has arisen a demand for a new and more popular edition of my work, which it is the object of the present issue to supply."

It is undoubtedly well calculated to meet this demand, and the existence of the demand for it is very gratifying to those who feel interested in Celtic literature. I only wish she had gone further, and republished the text as well as the translation, so as to meet the wants of another, though a smaller, class of readers, who seldom feel satisfied with a translation, however good it may be. Whether it would have been a risk from a pecuniary point of view I do not know; but I am inclined to think that, if the text of the tales were published in a cheap form, and accompanied with a modern Welsh version, a sufficient sale would be found for it in the Principality to secure the publisher against loss; not to mention that the book would be by no means a bad one to place in the hands of those who are anxious to acquaint themselves with Celtic philology, and more especially the history of the Welsh language and the literature written in it. Of course the text should be carefully collated with the original in the Red Book.

As to her notes on the legends, Lady Charlotte Guest tells us that the present edition will be found to differ from its predecessor, not only in the omission of the Welsh text, but "of all Welsh quotations in the notes, and of the French metrical romance of the 'Chevalier au Lion.' The notices relating to the corresponding versions of the tales

in other European languages have also been condensed." But nothing short of thoroughly revising all the notes can be considered satisfactory, and that I may not appear to be talking at random, I will mention two or three instances where revision was necessary:—In reference to the name of Caerlleon we have the following words (p. 34): "Of Chester it may be remarked that it bears in Welsh the name of *Caerlleon Gawr*, which seems to indicate its having been the station of the Twentieth Legion, called *Legio Vicesima Valens Victrix*, the word *Gawr* being nearly equivalent to the Latin *Valens*." I will not say much as to *gawr*, a mutation of *cawr*, a giant, being regarded as nearly equivalent to *valens*; but the fact is not to be disguised that the Kymry have made of *lleon*, the form which *legionum* in *Castra Legionum*, or *Urbs Legionum* as it has also been called, has taken in Welsh, the name of an individual, whom they have further characterised as a giant, and what is rather more strange still is that *Lleon's* life is to be found reproduced in a modern biographical dictionary of eminent Welshmen, where the curious may learn that this personage happened to be performing his labours at Chester just about the time of the Queen of Sheba's visit to King Solomon.

Or take the following from page 210:—

"*Lloegyr* is the term used by the Welsh to designate England. The writers of the Middle Ages derive the name from the son of the Trojan Brutus, *Loecryn* (already alluded to, page 206), and whose brother, *Camber*, bequeathed his name to the Principality. But from another authority, that of the *Triads*, we collect that the name was given to the country by an ancient British tribe, called the *Lloegrwys*."

All this had far better have been omitted, as a British tribe called *Lloegrwys* is quite as unreal as the Trojan Brutus and his phantom family: the etymology of the word *Lloegr* or *Lloegyr* is undoubtedly obscure, but no number of words made from it, such as *Loecryn* and *Lloegrwys*, will help us to its origin.

In the matter also of names of places in Wales the notes require to be carefully revised: as, for instance, when it is said (p. 206), in reference to a stanza mentioning the grave of *Bedwyr* "in the woody steep of *Tryvan*," that "there is a lofty mountain bearing the name of *Trivaen*, at the head of the valley of *Nant-ffrancon*, in *Snowdon*. *Dunraven Castle*, in *Glamorganshire*, is also, in ancient writings, called *Dindryvan*, but whether either of these is the place mentioned in the above stanza, it is not easy to determine." *Tryfan* or *Tryvan* is the name of the mountain in question, and the same word enters into several other names of places in *Carnarvonshire*; but it is never *Trivaen*, which is undoubtedly the guess of some antiquary or other. The same applies to a note on page 436, where we read:—"The places between which *Math* the son of *Mathonwy* took his stand, and awaited the approach of the injured *Pryderi*, may be recognised as *Maenor Penardd*, near to *Conway*, and *Maenor Alun*, now *Coed Helen*, near *Carnarvon*." By *Maenor Alun* is meant the *Maenor Coed Alun* of the text and the translation: *Coed Alun* is the name of the seat of an old Welsh family near *Carnarvon*,

but *Coed Helen* is the creation of charlatans, which they have in vain tried to establish in its stead. However, the common people and the unsophisticated invariably call it *Coed Alun* to this day. This is a typical instance of the way in which *Helen's* name gets to be associated with so many places in the Principality.

It may be added that it is by no means a very easy matter to get at the real names of obscure places in North Wales; this is notably the case in *Carnarvonshire*, where antiquarian charlatans have been practising on them, and have succeeded in giving a certain amount of currency to forms of their own making. When you ask how such and such a house or hill is called, you frequently get as the answer a form of the name which the person you address has been told is the correct one, and it is only as the result of a process of cross-examination that you at length discover that such a form has no real existence, and that the one in use differs considerably from it. If you have no opportunity of cross-examining, your information is not likely to be of much value. I speak from experience, as I have several times been taken in, as the saying is; and so, I am sorry to say, have the authors of our Ordnance Maps in a good many instances.

But to return to Lady Charlotte Guest's work. It has been so long before the public, and its merits are so universally acknowledged, that the few minor inaccuracies I have indicated can be in no danger of prejudicing our readers against the book—a result which, were it conceivable, no one would be found to deplore more than the present writer.

JOHN RHYS.

## SCIENCE NOTES.

### ASTRONOMY.

*Researches on the Motion of the Moon, made at the United States Naval Observatory.* By Simon Newcomb. Part I. Reduction and Discussion of Observations of the Moon before 1750.—A year ago Prof. Newcomb gave in the *American Journal of Science and Arts* a preliminary account of his investigations on the moon's motion, and the account was duly noticed in the *Science Notes* of the ACADEMY for December 15, 1877. The first part of his researches has now been published as Appendix II. of the *Washington Observations* for 1875, and it forms a most important contribution towards the future settlement of the problems connected with the moon's motion. The apparent insufficiency of the theoretical value of the secular acceleration, as determined by Adams and Delaunay, to satisfy the computations of some old solar eclipses, rendered it very desirable that the observations of eclipses and star-occultations from which the moon's place for times before the beginning of Bradley's accurate observations could be determined should be gathered together and properly discussed; and it is this task which Newcomb, with the assistance of some computers, has undertaken and accomplished in the new work. It has been recognised for some time back that there was no necessity for an agreement between the values of the acceleration derived from theory and from observation, because a retardation in the earth's motion of rotation would produce an apparent acceleration in the motion of the moon, and the friction of the tides must produce such a retardation. A statement made by Newcomb, that "the original discovery of this principle is attributed to Mayer, but it would seem to have been lost sight of for nearly a cen-

tury, when it was taken up by Ferrel, without any knowledge of Mayer's work," indicates a little misunderstanding. The Mayer to whom the discovery is attributed is not old Tobias Mayer, the astronomer of Göttingen, who more than a century ago deduced a value of the acceleration from the eclipses of the Almagest, and to whom science owed the best lunar tables of the time; but it is Robert Mayer of Heilbronn, the lately deceased physicist, who some thirty years ago insisted upon the retarding effect of the tides. Since the amount of this effect as well as that of the cooling of the earth cannot be computed from known data, the combined amount can only be deduced from old observations of the moon, the results of which will serve to determine the retardation of the earth's rotation on its axis. The most accurate data for this determination would doubtless be furnished by clear historical statements of the passages of the moon's shadow over certain points of the earth's surface during certain total eclipses of the sun. There are a number of statements to be found in ancient historians, from which it has been inferred that such has been the case, and these old solar eclipses have occasioned a great amount of discussion. But Newcomb is of opinion that there is in nearly all these descriptions of phenomena too much vagueness to inspire entire confidence that any given eclipse was really total at the supposed point of observation. One difficulty is to be reasonably sure that a total eclipse was actually the phenomenon observed; another difficulty is to be sure of the locality where the eclipse was total. Newcomb discusses in detail the narratives from which inferences of totality have been drawn, beginning with the account of Herodotus referring to the sudden turning of the day into night during a battle between the Lydians and the Medes, a phenomenon hitherto assumed to have been occasioned by a solar eclipse, the celebrated eclipse of Thales. Newcomb's conclusions are throughout unfavourable to accepting the various narratives as warranting the inferences which have been derived from them, and he accordingly considers the logical course to be to obtain the secular acceleration of the moon from other data, and afterwards to undertake the discussion of the historical evidence anew. The oldest available data are consequently furnished by the series of observations of nineteen lunar eclipses, made at Babylon, Rhodes and Alexandria, between the years 721 B.C. and 136 A.D., and recorded by Ptolemy in the Almagest. These eclipses had already been computed by Zech and by Hartwig. The interpretation which Newcomb puts upon some of Ptolemy's expressions, and especially the estimation which he makes of the probable uncertainty of the adopted times, will perhaps give rise to differences of opinion. In the case of five of the eclipses the phase is not expressly stated by Ptolemy, and the eclipse of the year 383 B.C. cannot be reconciled with the others. The recorded times of the remaining thirteen eclipses agree fairly in assigning a correction of more than half-an-hour to the times deduced from the tables. The next available data are derived from the observations of twenty-five solar and lunar eclipses, made by the Arabian observers at Bagdad and Cairo between the years 829 and 1004 A.D. Three of these observations had to be rejected, their errors being probably merely due to errors in the Arabian manuscripts. The observations made by Regiomontanus and Walther, and those made a century later by Tycho Brahe, do not furnish any results of value for the intended investigation. The application of the telescope to the observation of eclipses and occultations may be considered as commencing with Ballialdus and Gassendi, who observed between 1621 and 1652, but without a clock. The observations of Hevelius extend from 1639 to 1683; and as they were made with the help of a clock, the probable errors of the observed times may be inferred from the discordances of the separate deter-

minations of clock error. Newcomb has taken the trouble to reduce the observations of these observers with all due care, the reductions extending over forty pages. Flamsteed's observations were made on the same system as those of Hevelius, but with far greater accuracy, his instrument for determining time being better, and his clocks being much better, though far inferior to those of the Paris Observatory. With the foundation of the latter Picard and other French astronomers introduced an improved method of determining the time by corresponding altitudes of the sun; and the improvement was so great that the observations of occultations made there between 1680 and 1720 are frequently comparable in accuracy with those of the present time. These observations are for the most part unpublished, the results of a few only having appeared in the old *Memoirs* of the French Academy and in the *Philosophical Transactions*. In March 1871, in troublous times, Delaunay, then Director of the Paris Observatory, placed the whole of the older archives at Prof. Newcomb's disposal, with unrestricted permission to extract from them whatever he might find useful for the work in hand. Of the records to be used, a large proportion were evidently never intended to be understood or used by anyone but the observers. For the most part the note-books contained no titles, no indications of observers or instruments, no verbal statements of the observations. All information on these points had to be gained by comparison and induction. Each observer seems to have had his own instruments, which he used without any reference to or comparison with the instruments of others. In justice to Dominic Cassini, Newcomb calls attention to the widespread error, found even in French histories of astronomy, that Cassini I. was director of the Paris Observatory. In fact, this establishment was assigned to the common use of the astronomers of the Academy of Sciences, and no such office as that of Director was known or recognised. The celebrity of Cassini seems to have given rise to the unfounded impression that he exercised a supervision over the work of the other astronomers. While the actual state of the note-books greatly increased Newcomb's labour in reducing the observations, it also increased the value of the results by ensuring the entire genuineness of the records. The observations are for a great part given as copied from the originals, and they fill, with their reductions, a considerable portion of the volume. All the reduced observations are then compared with the tables employed, with some modifications, and the equations of condition are formed for correcting some of the assumed elements. As the chief results were indicated in the preliminary notice, they need not be repeated here. They must at present be considered as only preliminary, till a correct theory of the apparent inequalities of long periods is constructed. Astronomers will look forward with great interest to the publication of Part 2 of Newcomb's researches, which is intended to contain a new mathematical investigation of the long inequalities produced in the moon's motion by the action of the planets.

#### CHEMISTRY AND MINERALOGY.

*Oxygen in Metallic Silver.*—It has long been known that melted silver takes up a large volume of oxygen gas, and Dumas has recently shown that the metal in its ordinary state may contain a notable quantity of that substance. When reduced from the chloride with the usual fluxes and granulated, one kilogramme of the metal may contain 249 milligrammes of oxygen. This impurity may have introduced a sensible error into the values of the atomic weights referred to silver; and Dumas suggests that the differences between the precise results arrived at with so much labour by Stas and the exact multiples of the atomic weight of hydrogen accepted by himself may be due to this cause. Such facts as the one under

consideration tend to greatly strengthen the opinion expressed by Cooke in a recent paper on the atomic weight of antimony—that the errors chiefly to be feared in the determination of atomic weights are not such as can be eliminated by repetitions of the same method, but are recurring errors which arise from our want of precise knowledge of all the conditions under which the determinations are made; and that in the present state of science no certain conclusions can be arrived at in regard to the validity of Prout's law, or of other numerical relations between the atomic weights of the chemical elements (*Amer. Jour. Sc.*, 1877, xvi., 323).

*The Action of Heat on Iron Sesquioxide.*—Suida finds that iron sesquioxide when subjected to the temperature of a Bunsen flame undergoes no change, no protoxide being formed, provided all substances which have a reducing action are excluded. If, however, iron sesquioxide or a silicate containing that substance be subjected to a bright red heat, or an incipient white heat, some protoxide is formed, not only when reducing substances are excluded, but when the bodies in question are heated in a current of pure nitrogen. If iron sesquioxide, or a salt containing it, be heated with borax or glass the lower oxide is produced, even when the substances are heated together in a current of pure nitrogen or carbonic acid. If iron sesquioxide be heated with borax in an atmosphere of oxygen the amount of protoxide formed is reduced to a minimum. These results agree with those arrived at by Rammelsberg in 1872, and show that Hermann's process for the determination of iron protoxide in silicates is not to be relied on (*Zeitschrift anal. Chem.*, xvii., 211).

*Occurrence of Liquid Carbonic Acid in Syenite.*—In his *Geological Report of New Hampshire*, Hawes describes the occurrence of liquid carbonic acid in the microscopic cavities existing in sections of the New Hampshire rocks. Although the number of sections examined was not large, the cavities were never met with in any of the granitic rocks except in a syenite from Columbia, and here they were found in the greatest abundance and under circumstances which render their occurrence interesting. The syenite referred to is white, spotted with black; macroscopically orthoclase and hornblende alone were recognisable. In thin sections, however, plagioclase, biotite, quartz and apatite were seen, and, moreover, calcite, a mineral rarely occurring in granitic rocks. The quartz is present in small amount only, occupying angular interstices between the other ingredients, but each grain is filled with cavities, which are quite large, and many of them contain liquid carbonic acid. Its presence in connexion with calcite may indicate that calcium carbonate was a constituent of the sedimentary material of which this rock was formed, and that at the temperature at which crystallisation took place a reaction occurred between the silicic acid and the carbonate resulting in the liberation of carbonic acid (*Amer. Jour. Sc.*, 1878, xvi. 326).

*The Mica Group.*—The second part of Tschermak's elaborate memoir on the minerals of the mica group treats of their chemical composition and classification. According to the recent analyses performed by Ludwig, of Vienna, all the minerals of this important group are essentially made up of one or more of three different chemical compounds. The first of these has the formula  $\text{Si}_2\text{Al}_2\text{H}_2\text{O}_{10}$ , and from it, by substitution of potassium, sodium or lithium for hydrogen, muscovite, paragonite, and to some degree lepidolite appear to be derived. The second fundamental compound is  $\text{Si}_2\text{Mg}_2\text{O}_{10}$ ; this appears to be almost always mixed with the corresponding iron compound; it occurs, however, not only as an intrinsic constituent, but forms molecular compounds with the first described ingredient, and in this form is met with in biotite, and in some degree in phlogopite. The third compound, which appears to possess the formula  $\text{Si}_2\text{H}_2\text{O}_{10}$ , forms a sub-



sidary ingredient of the minerals of the mica group. In conjunction with the first-mentioned ingredient, we find it in phengite, and, together with a compound of fluorine, in lepidolite. All three compounds are present in phlogopite. The author describes the methods he has adopted for the calculation of the analyses of this interesting series of minerals (*Wien Anz.*, 1878, 119).

**Bärcenite.**—Mallet has given this name to a new mineral species, an antimonate, from Huit-zuco, in the State of Guerrero, Mexico. He describes specimens, weighing more than half-a-kilogramme each, and having a columnar structure with long blade-like prisms of imperfect development. They have the general aspect of stibnite and livingstonite. It has a very dark-grey, nearly black colour, and exhibits faces of pseudomorphous crystals, which are sometimes coated with red pulverulent cinnabar, and sometimes with yellowish-white antimony ochre. The composition of the new mineral was found to be:—

Sulphur . . . . .	2 82
Mercury . . . . .	20 75
Calcium . . . . .	3 88
Antimony . . . . .	50 11
Water . . . . .	4 73
Silicic acid . . . . .	0 10
Oxygen (by difference) . . . . .	17 61
	100 00

Bärcenite is apparently a mixture of mercury sulphide, antimonie acid ( $\text{Sb}_2\text{O}_3 \cdot 5\text{H}_2\text{O}$ ), and an antimonate of mercury, calcium, and triad antimony of the formula:— $\left. \begin{matrix} (\text{R}^{\text{O}})_4 \\ \text{Sb}_2\text{O}_3 \end{matrix} \right\} (\text{Sb}_2\text{O}_3)_3$  (*Amer. Jour. Sc.*, 1878, xvi., 306).

**Separation of Antimony and Arsenic.**—In 1859 Bunsen described a method for the separation of antimony and arsenic which consisted in treating the solution of their sulphides in potassium sulphide with a large excess of water saturated with sulphurous acid. The liquid was boiled for a long time until the odour of sulphurous acid was no longer perceptible, by which time all the antimony had been precipitated and all the arsenic remained in solution. Last year Nilson asserted that the method was untrustworthy. Bunsen now points out (*Annalen der Chemie*, xcii., 305) that the discrepancy arises from the fact of Nilson having used potassium hydrosulphate in place of the sulphide, and refers to a number of determinations which establish, what few chemists could have doubted, the accuracy of his method.

**The Salts of Nitrous Oxide.**—By fusing sodium nitrate with iron filings Menke has succeeded in preparing the sodium salt of nitrous oxide. The compound is not formed when zinc is employed in place of iron. The new salt is readily soluble in water, crystallises in colourless needles, and has the composition indicated by the formula  $\text{NaNO}_3 \cdot 3\text{H}_2\text{O}$ . The silver salt was prepared and analysed by Divers in 1871 (*Chemical News*, xxxvii., 270).

#### PHILOLOGY.

In the *Rheinisches Museum*, vol. xxxiii., part 4, Blass ("Zur Textkritik des Demosthenes") applies to the speeches against Androtion, Aristocrates, and Timocrates, as well as to those on the freedom of the Rhodians, the Chersonese, and the first Philippic, the metrical principle that the concurrence of more than two short syllables in the contact of two words is usually avoided by Demosthenes. Buchholtz has an ingenious paper on Varro's ideas on the Ionic foot. E. Hiller ("Beiträge zur griechischen Literaturgeschichte") examines in a very interesting article the traditions on the supposed literary efforts of the Seven Wise Men, arguing that the work of Lobon  $\Pi\epsilon\rho\iota$   $\Pi\omicron\upsilon\rho\tau\acute{\omega}\nu$  is the sole authority for all that has been said of their attempts in the way of poetry. C. A. Volquardsen ("Die drei ältesten römischen Tribus") argues that the tradition of *Ramnes*, *Tities*, and *Luceres* can best be explained on the

hypothesis of a Sabine occupation of Rome. Tiedke has notes on Nonnus, and Fuhr on the Attic orators.

FIFTY pages of the *Hermes* (vol. xiii., part 4) are devoted to an elaborate essay by Mommsen (in answer to Niese) on the relation of Fabius Pictor to Polybius and Diodorus in their accounts of the Gaulish catastrophe. Mommsen's conclusion is that Fabius is the authority for everything contained in Polybius and Diodorus on this subject. R. Schöll ("Zur Thukydes-Biographie") defends some points in the current tradition of Thucydides' life against Wilamowitz. The form of the heliastic oath in Athens is discussed by Fränkel, who gives a hypothetical reconstruction of it. A. Jordan ("Zu den Handschriften des Plato") contends that the manuscripts of the *Timæus* represent two and no more independent traditions—that of the Parisinus A and Vindobonensis 21. H. Haupt communicates some excerpts from the complete speech of Demades  $\Pi\epsilon\rho\iota$   $\Delta\omega\delta\epsilon\kappa\alpha\epsilon\rho\iota\alpha\varsigma$ , from the codex Palatinus 129. Zurbrig has notes on Xenophon  $\Pi\epsilon\rho\iota$   $\Pi\acute{\omicron}\rho\omega\tau\epsilon$ , Von Bamberg on Aristophanes, and Luchs on Plautus.

**Aucassin und Nicolette**, neu nach der Handschrift, mit Paradigmen und Glossar. Von Hermann Suchier. (Paderborn: Schöningh.) This edition (the seventh) of an old favourite is specially intended for learners, Prof. Suchier thinking it advisable to begin the teaching of Old French with reading a small text; but it contains many original observations on the dialect, and corrects various misreadings of the manuscript, and of previous editors. The editor distinguishes throughout by diacritics the three values of *c* (*k*, *tsh*, and *s*), separates *i* and *u* from *j* and *v*, and marks the stress where it would not be indicated by the letters (*viēs* = *vetus*, *vies* = *vitās*), all which is most useful for beginners. We only regret that he has not followed out the principle consistently, by distinguishing the values of other ambiguous signs, as *é*, *e*, and *è* of *e*, *ó* and *ò* of *o*; distinctions as important and (in accented syllables) as well established as those he has marked. Herr Suchier, indeed, promises an essay on the pronunciation of the Old French sounds occurring in the romance; but by postponing it till after his edition, as well as by some remarks on page 73, he seems to countenance the old error that correct "pronunciation" is an ornamental superfluity, instead of an integral part of the language, to be strictly attended to from the outset. The investigation of the dialect suffers a little from the non-adduction of the proofs that in this text *c* before *i* and *e* generally represents either *k* or *tsh*; as it stands, the editor first tells the student that *c* in *cerf* (for instance) represents *tsh*, not *s*, because the Picard dialect has *tsh* in this word, and then infers that the dialect is Picard because (among other reasons) *cerf* has *tsh* instead of *s*. The paradigms and full glossary will enable anyone acquainted with German to read the text intelligently (though the scantiness of commas will occasionally cause perplexity), and thus lay a good foundation for further study of the language. The remarks and the investigation of the dialect appeal more to philologists, who will find numerous interesting observations; the editor concludes that the author, as well as the scribe, belonged to the north of France, if not to Picardy, and that the work was probably composed early in the thirteenth century. On some points—such as making *nuiz* (*noiz*) arise from *nucem* by transposition from *nuci*, and considering *biaus* (*beaux*) to be the (Parisian) French form of the older *bēls*—we do not agree with Herr Suchier; but learners need rarely fear being led astray by him. Altogether the book will prove very serviceable as an edition, besides increasing our philological knowledge of Old French.

THE *Indian Antiquary* for October contains a continuation of Mr. Fleet's papers on "Sanskrit and old Canarese Inscriptions," in the course of which the history of the Chalukyas in the fifth century A.D. is reconstructed in opposition to

Prof. Dawson and Mr. T. K. Telang. Prof. Jacobi contributes a decipherment of twelve short Prakrit inscriptions recording the dedication of rock-temples at Kudā. Pandit Bagavānāl gives a new text and translation of Rudradāman's inscription at Junāgadh, already published by Mr. Burgess and Prof. Eggeling in the Bombay *Archaeological Reports*. Among the Correspondence, Miscellaneous and Reviews, Prof. Williams's description of a pretended case of *Samādhi* or ecstatic trance is especially worthy of notice. There is a review, very orthodox and angry, of Prof. Estlin Carpenter's translation of Dr. Tiele's *Outlines of the History of Religion*. Prof. Whitney's *Lectures on Language and the Study of Language* is cordially appreciated (somewhat late in the day).

PROF. STENGEL, of Marburg, has just published, for the use of his Old-French class and scholars in general, a cheap "diplomatic" print of his photograph of the Song of Roland in the Digby MS. 23. He sets before it a short and learned Introduction, and in his foot-notes has the satisfaction of pointing out all the misreadings of former editors of the MS. The old poem has some interest for Shakspeare scholars, as it proves the early existence of Benedick's "*recheat*" (Fol. *recheat*) in *Much Ado*, act i., sc. 1; which occurs in our fifteenth-century *Boke of Huntynge*, &c., as the Variorum says. The word, which has therefore nothing to do with the O.-F. *rechet* that Hammer derived it from, has been identified by Mr. H. Nicol with the O.-F. *racater* or *rachater*, formerly misunderstood by editors of the *Roland-Song*, but recently shown by Dr. W. Förster to have the sense of blowing a horn (ll. 1833, 3194—both times in answer to another horn). It is not certain whether this *rachater* is identical with its homonym, now *racheter*, from Latin *re-ad-capture*.

#### MEETINGS OF SOCIETIES.

##### MUSICAL ASSOCIATION.—(Monday, November 4.)

DR. MACFARREN in the Chair. Mr. Shelford Bidwell read a paper on "Recent Inventions for the Reproduction of the Sounds of the Human Voice." After a slight sketch of the theory of the transmission of sound in air, illustrated by curves drawn by the phonograph, with special reference to Helmholtz's theory of vowels, the telephone, microphone, and phonograph were exhibited. A song sung in a distant room was rendered audible by means of Reiss's telephone. But most successful was the exhibition of the phonograph, which repeated various sentences with great distinctness. Perhaps the most important experiment shown was the reproduction of the series of vowels, a, e, i, o, u. This series of sounds, being spoken into the machine, was afterwards reproduced quite distinctly. The bearing of this on Helmholtz's theory of vowels is obvious.

##### ZOOLOGICAL SOCIETY.—(Tuesday, November 5.)

A. GROTE, Esq., V.-P., in the Chair. The Secretary read a Report on the additions that had been made to the Society's menagerie during the months of June, July, August, September, and October, 1878, and called attention to some of the more remarkable accessions which had been received during that period. —A communication received from Mr. J. H. Gurney contained a memorandum from the late Mr. E. C. Buxton, stating that *Asturina monogrammica*, observed on the eastern coast of Africa, had a song which was heard morning and evening.—An extract was read from a letter addressed to the secretary by Dr. A. B. Meyer, respecting a supposed new bird of Paradise, obtained on the west coast of New Guinea. —An extract was read from a letter addressed to the Marquis of Tweeddale by Mr. A. H. Everett, stating that the Anoa of Celebes (*Anoa depressicornis*), or an allied species, was found in the Island of Mindoro, Philippines.—Prof. Newton exhibited and made remarks on a supposed hybrid between the red grouse and ptarmigan, lately shot in Sutherland by Captain Houston.—A communication was read from Mr. R. Bowdler Sharpe, containing a description of a new species of *Indicator*, with remarks on other species

of the genus. — A communication was read from Mr. G. B. Sowerby, jun., wherein he gave the descriptions of ten new species of shells from various localities. — Mr. A. G. Butler read a paper in which he gave a description of a remarkable new spider, obtained in Madagascar by the Rev. W. D. Cowan, for which the name of *Cerostris avernalis* was proposed. — A communication was read from Lieutenant-Colonel R. H. Beddome, containing the description of six supposed new species of snakes of the genus *Silybura*, family Uropeltidae, from the peninsula of India. — A communication was read from Mr. Edgar A. Smith, containing the description of a collection of marine shells, made by Captain L. W. Wilmer, in the Andaman Islands. — Mr. F. Moore communicated a list of the Lepidopterous insects collected by Mr. Ossian Limborg in Upper Tenasserim, with descriptions of new species. — Mr. G. French Angas gave the descriptions of six species of bivalve shells in the collection of Mr. Sylvanus Hanley, and of a *Helix* from the Solomon Islands. He also read descriptions of ten species of marine shells from the province of South Australia; and a list of additional species of marine mollusca to be included in the fauna of the province of South Australia, with notes on their habitats and local distribution, in continuation of former papers on this subject. — Dr. G. E. Dobson read a note on *Myxopoda aurita*, a new form of Chiroptera from Madagascar, remarkable for possessing suctorial disks, as in *Thyroptera*. He also gave descriptions of some new or rare species of bats, based on specimens in the Museum of Natural History of Paris. To the new species the following names were given: — *Pteropus Germaini* from New Caledonia, *Cephalotes minor* from New Guinea, *Emballonura Raffrayana* from Gibolo, and *Schizostoma brachyote* from Cayenne.

#### METEOROLOGICAL SOCIETY. — (Thursday, November 7.)

C. GRAYES, Esq., President, in the Chair. Mr. J. K. Laughton, M.A., F.R.S., delivered a lecture on "Air Temperature; its Distribution and Range." After calling attention to the importance of climatic knowledge the lecturer dwelt on the fact that, though all heat, as affecting climate, emanates directly or indirectly from the sun, air temperatures have but little relation to latitude, except when the distances are very great. He illustrated this by reference to isothermal and abnormal maps; and went on to speak in some detail of the several causes of the disagreement between isotherms and parallels of latitude. Locally, there is a very great difference between the temperatures of adjacent localities on account of the sunny aspect or sheltered situation of one as compared with others, as is shown in an extreme degree by reference to such places as the Undercliff of the Isle of Wight; but, geographically, a cause of very considerable importance is the nature of the soil. The air over sandy or sterile ground is heated by direct contact and by radiation to a degree far in excess of what happens to air resting on grass-grown or verdant plains, and the heat proceeding from an obscure source is unable to escape through the air; just as obscure heat rays may be caught and accumulated in closed conservatories or in a glass-covered box; so that the air may be raised to a very high temperature; several instances are on record of a temperature of 130° F. being observed under such circumstances. On the other hand, when the solar heat falls on ground, whether grassy or snow-covered, that will not easily part with it, the air may remain cool, or even cold, as is found in our every-day experience in summer of the pleasantness of a field-path as compared with a high road, and as is shown most remarkably by the great power of the direct rays of the sun in the Arctic regions, or at elevated stations in the Alps or Himalayas, while the snow is lying all around, and the temperature of the air is far below freezing-point. But greater far than the effects of differences of soil are the effects of ocean currents, which warm the air to an almost incredible degree; Mr. Croll has calculated that the surface-water of the North Atlantic if deprived of the Gulf-stream would be reduced to a temperature very far below freezing-point; that the heat which the Gulf-stream disperses into the superincumbent air would, if converted into power, be equal to the united force of some 400,000,000 of ships such as our largest ironclads. This heat thrown into the air is wafted by the S.W. winds over N.W. Europe, and very largely over our own country. It is this that makes the extreme difference

between the climate on this side the Atlantic and that on the other; that gives us green fields and open harbours during the winter, while in Labrador or Newfoundland they are buried in snow or choked with ice. The carrying power of water is so great as compared with that of air that the climatic effect of winds heated by contact with hot earth is relatively small. The Sirocco of the Mediterranean, a wind heated over the great African Desert, has often been referred to as the "Snow Eater" of Switzerland. This has been proved to be a mistake. The snow-eating wind of Switzerland is a wind from the Atlantic, warmed by the Gulf-stream and rendered dry and hot by the condensation of its vapour as it passes over the mountains. Similar winds have been observed in many different parts of the world; in New Zealand, in Norway, in Greenland, and in North America, where their peculiar dryness, carrying off all moisture, renders the grass so inflammable that the smallest accidental spark lights up a fire which may spread over a country, and is thus the cause of those immense prairies which are a distinctive feature of North American geography. But these winds are quite distinct from such winds as blow from the Sahara, or the Stony Desert of Australia, or from many other sterile tracts of country; winds which are merely the escape of air heated to an extreme degree by contact with the burning soil. These hot winds are for the most part merely disagreeable, but cold winds are very often dangerous: in the N. W. States of America a cold wind, ushering in a violent snow storm, caused the death of more than 300 people in January, 1873; and in many other localities, a cold wind, bringing in a sudden fall of temperature through 40° or 50°, is always a cause of grave anxiety. Our English "Blackthorn Winter" in April or May is only one, and a subdued, instance of the ill effects of such cold spells. The presence of moisture in the air by checking radiation from the ground by night, or during the winter, softens the rigour of the seasons; makes the summers less hot, the winters less cold. It is this that constitutes the difference between "insular" and "continental" climates; it is the want of the vapour screen which causes those excessive climates such as we read of in the East, where, as near Khiva, a summer of more than tropical fervour is succeeded by a winter of Arctic rigour. In a very extreme degree the climate of Astrakhan contrasts with that of Fuegia, and yet the mean temperature of the two is about the same; but in the one the seasons are excessive, in the other the difference is but small. The difference in the produce of the two countries is thus very great; in the one, hardy plants requiring great heat, but able to withstand the cold; in the other, plants of a more tender nature, which can flourish with a very moderate amount of warmth; in the one grapes and corn, in the other fuchsias and veronicas. In studying climate it is therefore necessary to observe not only the greatest heat and the greatest cold, but also the mean temperature. These can only be observed by means of thermometers: for personal feelings may be the effects of many other causes, of wind, or evaporation, or state of health, or peculiarity of constitution, and are absolutely no index to the state of air temperature. The lecturer then proceeded to speak of the different kinds of thermometers; several of which were exhibited, as well as the several stands for sheltering them. The Meteorological Society has decided positively in favour of the Stevenson stand, and directs its observers to record the temperature at 9 A.M. and 9 P.M., as well as the highest and lowest, as registered by the maximum and minimum thermometers. He then described some novel and ingenious contrivances for automatic registering, such as the "Turn-Over" of Messrs. Negretti and Zambra, and the "Chronothermometer" of Mr. Stanley; and concluded by pointing out that these instruments were but a means to an end, and that the study of climate was the study of Nature in one of her most beautiful and most varied aspects.

#### CHEMICAL SOCIETY. — (Thursday, November 7.)

DR. GLADSTONE, F.R.S., President, in the Chair. The following papers were read: — "Contributions from the Laboratory of Tokio, Japan: On the Red Colouring Matter of the *Lithospermum erythrorhizon*," by M. Kuhara. The purple colouring matter was prepared from the root by extracting with alcohol, purifying by treatment with lead acetate, &c.; it forms a dark resinous uncrystallisable mass with a

metallic green reflection, soluble in alcohol, ether, benzol, almost insoluble in water; it resembles in some respects anechurin, the colouring matter from alkanet. A bromine and a chlorine compound were prepared. — "A Second Report on some Points in Chemical Dynamics," by C. R. A. Wright and A. P. Luff. The authors have continued their previous research, and have determined the temperature of initial action of carbonic oxide, hydrogen, and carbon, on various oxides of iron, manganese, lead, cobalt, and nickel. They find that the general law holds good that the temperature of the action of carbonic oxide lies below that of hydrogen, which again is below that of carbon; this rule appears to be a special case governed by the general law that, *ceteris paribus*, the greater algebraically is the heat evolution taking place during a reducing action on a metallic oxide, the lower is the temperature at which the action is first noticeable during a few minutes' action. — "Note on the Constitution of the Olefine produced by the Action of Zinc upon Ethylic Iodide," by Dr. Frankland and Mr. Dobbin. The gas given off was passed through alcohol and sulphuric acid, and then absorbed by antimonious chloride. On treating with water and distilling, a chloride was obtained, boiling at 83° C.; it was therefore ethylenic and not ethylenic chloride. — "On the Occurrence of certain Nitrogen Acids among the Products of the Combustion of Coal Gas and Hydrogen Flames," by L. T. Wright. The author proves that the origin of the nitrogen acids found in the condensed water procured by burning coal gas or hydrogen in the air is ammonia, either free or combined, no such acids being produced when the gases are carefully freed from ammonia. — "On the Action of Bromine upon Sulphur," by J. B. Hannay. — "Researches on Dyeing. Part I. Silk and Rosanilin," by Dr. Mills and Mr. G. Thomson. The authors have investigated the nature of the transaction which occurs when a vat is exhausted of its tinctorial ingredients. The experiments consisted in immersing a constant area of white silk in a solution of a rosanilin salt at a constant temperature for varying times, and then determining the loss of strength of the rosanilin solution. — "Comparison of the Actions of Hypochlorites and Hypobromites on some Nitrogen Compounds," by H. J. H. Fenton. The compounds selected were ammonium carbamate, guanidine, and biuret. — "Notes on Two new Vegeto-Alkaloids," by F. Von Müller and L. Rummel. The authors have prepared alstonin from the bark of *Astonia constricta*, and duboisin from the leaves and twigs of *Duboisia myoporoides*; the latter closely resembles piturin. — "On the Determination of Lithia by Phosphate of Soda," by C. Rammelsberg. The author confirms his previous results as to the formation of a double salt of sodium and lithium phosphate, and the consequent inaccuracy in lithia determinations made by Mayer's method: he also gives some analyses of lithia micas.

#### LINNEAN SOCIETY. — (Thursday, November 7.)

PROF. ALLMAN, F.R.S., President, in the Chair. The business of the session was commenced by Sir J. D. Hooker, C.B., presenting to the society, in the name of a committee of gentlemen, a portrait of the Rev. M. J. Berkeley. — Dr. Thos. Boycott then exhibited and made remarks on a blanket-like mass of an aquatic plant, probably a *Nitella*, got from a dried-up pond in St. Leonard's Forest, Sussex, June 1877; within its meshes several interesting microscopic forms were obtained. — Mr. Thos. Christy called attention to living specimens of West African india-rubber trees, the *Urostigma Vogelii*, and another undetermined species recently arrived. He likewise showed the fruit, flower, and leaf, in spirit, with a dried ball of the gum, of the commercially-important *Landolphia florida*. — Dr. Maxwell Masters read an extract from a letter of Dr. Beccari describing a gigantic Aroid found by him in Sumatra, side by side with the *Rafflesia Arnoldii*. The species has a large tuber, five feet round, from which is pushed up a single leaf with a stout long petiole, the divided blade covering an area of forty-five feet or fifteen metres. — Dr. R. C. A. Prior showed a specimen of *Colletia cruciata* in blossom, grown out of doors in Somersetshire by the Rev. W. Sotheby. — "Notes on Euphorbiaceae," by Mr. S. Benthall, read in title, was a paper treating of the history, nomenclature, systematic arrangement, and the origin and geographical distribution of this remarkable order of plants. Among Dicotyledons Euphorbiaceae stand fourth in point of numbers, having above 3,000 species and 200 genera. In in-



investigating the origin of the order the geological record, unfortunately, is of no assistance. Their evident generally tropical nature is a striking feature; and, judging from various data, it is conjectured that their most ancient home was in the Old World. Their affinities have been repeatedly discussed by botanists; but though there are individual genera which may exhibit some one character supposed to ally to other orders, yet no real connexion has hitherto been pointed out. Their isolation is produced not so much by any one special character as by a special combination of several. As to position in the linear series, unless the order be broken up, practically it must remain among the Monoclamydeae, in spite of the occasional presence of corolla in some forms. The author has a most interesting chapter on nomenclature and synonymy, well worthy the study and serious attention of biologists generally.—Mr. Lewis A. Bernays, in a letter to the Secretary, records the undoubted existence of *Carpesium cernuum* in Queensland, and suggests its being indigenous there.—In a paper read in abstract, "Descriptions of New Hemiptera," by Dr. F. Buchanan White, the diagnoses of two new genera (*Helenus* and *Novelia*) and seventeen new species are entered. These are mainly the results of Prof. Trail's late exploration of the regions bordering on the river Amazon.—Mr. A. W. Bennett read a communication, "Notes on Cleistogamic Flowers; chiefly of *Viola*, *Oxalis*, and *Impatiens*." According to him there are two kinds:—(1) Those which hardly differ from the perfect open flowers other than the partial or entire suppression of the corolla and the closing of the calyx (=homocleistogamic); and (2) those with a distinct modification in the flower to aid self-fertilisation (=heterocleistogamic). He is disposed to regard those two kinds as having arisen, one by degradation, the other by a rudimentary form of the organ. In the extreme cleistogamic flowers a large number of organs have been correlatively modified. Most interesting phenomena occur in the mode of emission of the pollen tubes—these travelling through the air in a straight line from the anther vertically upwards, as in *Oxalis*; horizontally in others; and creeping along the surface and even back of ovary in *Viola canina*. An unseen agency directs, for none wander with uncertainty; this is all the more remarkable, for, when not in proximity to the stigma, the pollen grains protrude their tubes in all possible directions.—The Rev. G. Henslow orally delivered the gist of a paper "On the Absorption of Rain and Dew by the Green Parts of Plants." In a *résumé* of the opinions of vegetable physiologists from Hales (1731) to the present day it was shown that the earlier experimenters were persuaded that leaves could and did absorb dew and rain. M. Duchartre in 1857 reversed this view, which is now taught by botanists, but not acquiesced in by practical gardeners, who freely syringe their plants under certain conditions. Mr. Henslow's experiments agree with Duchartre's notion that dew is not absorbed by saturated tissues at night; but, contrary to the French *savant's* conclusions, he (Mr. Henslow) affirms that absorption takes place at sunrise, when transpiration commences and an indraught is caused by water whenever lingering on the leaves. M. Boussingault's assertion that when leaves are purposely or naturally killed by excessive drought they then do absorb water as dew or rain, Mr. Henslow's experiments prove—a fact certified by the balance or otherwise. Thus the gardeners are, after all, practically in the right, inasmuch as the green parts of plants can and do absorb moisture on their surfaces.

## FINE ART.

*Handbuch der Archäologie der Kunst.* Von Prof. C. B. Stark. Bd. I., Hft. 1. (Leipzig: Engelmann.)

EVERYONE interested in classical archaeology will be glad to see that the long-promised publication of Stark's *Handbuch* has at last commenced—in good earnest, as would appear. It is a vast undertaking, and, besides, it is a kind of literary labour which can only seldom be inspiring. To exchange for it the tempting field of archaeology itself, where so much remains obscure and urgently requiring new light, is an act of sacrifice for which it is to

be hoped that Prof. Stark will long continue to receive ever-fresh rewards. As yet all that is issued is the first part of the first volume, containing, from page 80 to the end (p. 256), an admirable history of archaeological studies from the fifteenth to the beginning of the present century, the plan being to take the salient epochs within this period, and to give an outline sketch of each of them in large type. After this, and in smaller type, follow critical notices of the works belonging to each epoch and of the men who were conspicuous in it. No doubt many of the books thus carefully analysed are so much lumber, which could be left out of count without much practical loss; and yet there is this advantage in their presence, that they serve as shadows to bring into relief such other works as, for example, those of Winckelmann and Lessing. Naturally, the two last-named are treated with a sympathy which is fascinating, and with a fullness which is serviceable in the highest degree, as a precise statement of how archaeology stood when they entered the field, and to what point it had advanced when they left it. To record all the assistance rendered to the advancement of archaeology over so wide a period, giving each his due whatever his nationality may be, implies prolonged labour and, what is more rare to find, judgment. This part of the book is exceedingly interesting, and, one would think, ought to be welcome here at the present moment, when some excitement is being raised in favour of the cultivation of archaeology at home and abroad. Those, for instance, who are arguing for the establishment of schools at Rome and Athens could point to the accumulated evidence in this *Handbuch* to show to what extent the actual visiting of classic lands has inspired a new life into the studies of the past. But as for those who desire above all things to have archaeology taught at our universities by the help of plaster casts from ancient sculptures, it is to be feared that the subsequent parts of the *Handbuch* may appear soon enough for their practical wants. One thing is quite certain: that archaeology has never been in a worse plight than when the rage was to find among artistic remains illustrations of passages in the classic writers. The experiment might end differently now.

Less agreeable to read, chiefly from the quantity of profound remarks, is the first part as far as page 80, where all the projects are given which from time to time have been made for defining the limits of archaeology, and where also are stated briefly, but justly, the various notable attempts to say what beauty is. On this latter point Prof. Stark fears that he has spoken at too great a length. But I think he will be acquitted of any such fault, since the discussion as it stands in his pages obtains nothing more than the prominence it deserves. It is true that, in consequence of the plan of the *Handbuch*, much of what is here said has to be repeated in a different connexion later on, where the task is to assign to each person his special services; and from that consideration some reduction might, perhaps, have been justifiable at one end or the other. But this can be no serious cause of complaint. The nature of the book provides

largely for repetition. It is not made to be read through, but to be taken in parts. The work altogether will form three volumes. The second half of Volume I. is promised within a few months. Volume II. will be devoted to the history of ancient art, and may be expected in the course of a year. Volume III. will give a classification of existing works of ancient art according to their types and subjects. A. S. MURRAY.

## MR. CALDECOTT'S PICTURE-BOOKS.

IN his new versions of *John Gilpin* and the *House that Jack Built* (Routledge and Co.) Mr. Caldecott has approved himself the possessor of qualities so precious and so rare as to put a writer at fault for adequate terms of approbation. He is a humourist of genius, and a draughtsman of genius also; and the feeling for colour displayed in his larger drawings is simply delightful.

As a humorous inventor, his gift is remarkable. Not only does he create his type so masterfully as to give it an appearance of finality, he can also vary it infinitely, and maintain its original features under the action of a score of emotions. His *John Gilpin* is the most smug and jovial cit ever drawn; and, what is of still greater importance, he is himself and none other through all the fortunes of that wild ride of his; one has as good and complete an idea of him from the last drawing as from the first. Again, the *Dog of the House that Jack Built*—the *Dog* that worried the *Cat* and got tossed by the *Cow* with the *Crumpled Horn*—is as strong and sure an example of creative art as *John Gilpin*; while of the *Man all Tattered and Torn* one might use still higher terms if one could only find them. I do not know of anything so comic in art, indeed, as Mr. Caldecott's *Dog*. To see this great creature looking round a corner at the *Cat* is to understand *La Fontaine*, and to know that here at last is a man to illustrate him. But this is, after all, the *Dog's* least notable moment. He appears in the next picture; and what an appearance it is! Such a glum, brutal, misanthropical specimen of doghood as he is were capable of anything. One knows at once that he only rejoices in doing evil, and one is almost prepared for the wonderful smile of ill-humoured repletion that appears upon him when he has worried the *cat*—for the extraordinary look of surprise and terror that he wears in air high over the crumpled horn. On the other hand, the happy tatterdemalion, as he climbs the style, and tiptoes over the field to where the *Maiden* all *Forlorn* is sitting lonely, is fairly bursting with joviality and delightfulness; they peer out at his holes and glorify his patches: it makes one good-tempered to look at him.

These and their fellows are admirably drawn. Mr. Caldecott is of the rare artists who never waste a stroke, who give you in a dozen scratches the effect that some men fail to produce by an elaborate system of composition and design. A fine suggestiveness is his, and with a rarity and assurance of touch almost unequalled he maps out a wide and living champaign in a few masterful lines. It is not possible, I think, to praise too highly the wonderful little bits of background he has achieved in these two books. A gate, a fence, a tree, a cottage, the sweep of a gutter, the outline of a clock, a blade or two of grass, grow real under his hand, and would be, but for the spirit and truth of the figures they assist, too good and striking for accessories merely. So right and so apt are they, indeed, that one gets to look on them almost as natural objects, kept in their normal place and having their normal value determined by the frank and fanciful life they environ.

A word as to Mr. Caldecott's sentiment. It is full of fancy, but it has its roots in a just and kindly sympathy with real, objective nature. Whether he is comic, or passionate, or fantastic, his line is instinct with force and apti-

tude, his effect is perfectly produced. His picture of the waiter wondering, watch in hand, why John Gilpin does not appear is a piece of pure comedy in black and white; the figure of the forlorn maiden wending homeward on the arm of her ragamuffin is so full of quiet happiness as to be one of the loveliest and most effective things in art; his wonderful view of morning, as reflected in the rosy, crinkled face of the Priest all Shaven and Shorn, is perhaps the best and highest of all.

W. E. HENLEY.

#### NEWMINSTER ABBEY.

A FEW weeks ago we reviewed the *Newminster Charters*, lately edited by the Rev. J. T. Fowler for the Surtees Society. The buildings of the abbey have been so completely destroyed that till lately scarcely anything but grassy mounds marked its site, part of one doorway being the only masonry visible. Early this year Mr. Fowler and a few friends obtained leave to dig on the site, and then, and again within the last two months, a number of trial excavations have been made, which have brought to light things of such interest that it is now proposed to raise a subscription for the complete examination of the whole.

Newminster was the eldest daughter of Fountains Abbey, and its buildings have been about the same size as those of the parent house. The only part which has yet been thoroughly explored is the chapter-house. It is about fifty feet by forty feet, and of the usual Cistercian type, the western part next the cloister being of the twelfth century, and the rest of the thirteenth. Most of the walls has been destroyed, but part of the door-jambs remains *in situ*, and the carved corbels from which the vaulting sprang at the west end have been found. The whole area was filled with *débris* of the vaulting, which had well-moulded ribs simply intersecting without bosses. Of the four pillars, the bases and part of the shafts of three remain in position, and fragments of the caps and other architectural details have been found, together with window-glass very much decayed, and many small paving-tiles—chiefly black and yellow—shaped so as to fit together in geometrical patterns: a kind of pavement which also existed at Fountains and at Rievaulx. The chapter-house was completely dismantled before it was destroyed. The graves were rifled, and, although several interments are known to have been made there, nothing remains to tell of them but one empty stone coffin. The masonry here and in other parts has, as usual, been covered with a light wash and “jointed” in red lines.

The church has been examined in several places. It has been a fine building of the latter part of the twelfth century, with some later alterations. At the east end is the base of the high-altar, measuring 13ft. 5in. by 5ft., and in the north transept several grave-stones, on one of which is the name *Johes de la Vale*, and on another *Tomas* with part of a surname ending in *sun*. In the same transept were found lying together as they had fallen three stones of a respond, on which was painted a nimbed figure in alb, dalmatic, and chasuble, but without mitre. It probably represents St. Robert, the first Abbot of Newminster, and its presence in a Cistercian church is itself a proof of its late date. There is evidence of much fifteenth-century alteration at the end of this transept. There are fragments of a large Perpendicular window, and very extensive foundations, which suggest the probability that a late tower may have existed, as at Fountains, but more digging is wanted here.

The west end of the church seems to have differed from any known example, and especially calls for further examination. A part of the northern half only has yet been uncovered, and it appears not to belong to the church itself, but to a galilee or narthex added or rebuilt in the fifteenth century. It has a small door at

the north end, and a little further east is the large doorway before mentioned as being till lately the only visible part of the buildings. This door is on a considerably higher level than the other, and has a flight of semicircular steps on the inside. Whether it opened into the north aisle or into the galilee is at present uncertain, as no part of the actual west wall of the church has been uncovered. The former seems at first sight the more likely, but just east of the doorway is the foundation of a large buttress, which may possibly mark the line of the west wall. There is a foundation of a like buttress at the west front of the galilee, and in the line of the north arcade of the church, which probably it abutted by means of one or more arches above the galilee roof.

A few sinkings have been made which give the dates of the principal buildings round the cloister. The western range—the *celeraria* of the old constitutions and the so-called *domus conversorum* of some modern antiquaries—was a perfectly plain building, vaulted in its lower story and earlier than any part of the church which has yet been exposed. The eastern range beyond the chapter-house is of like work to the western, but the Frater or refectory on the south is later, being fully-developed Early English work, though still retaining the square *abacus*, which we find also in the refectories of Fountains and Rievaulx.

The diggings are now suspended, and help is asked in order that they may be resumed on a larger scale. Subscriptions may be sent to the Rev. J. T. Fowler, Hatfield Hall, Durham; or to W. Woodman, Esq., Stobhill, Morpeth, who have together directed all that has been done.

J. T. MICKLETHWAITE.

#### THE EXHIBITION OF WORKS OF ART IN BERLIN.

Berlin: Nov. 6, 1878.

The Annual Art Exhibition of 1878 includes 1,100 numbers; the gathering this year seems a rich one, and yet some of the greatest names in Germany are absent, while of the works of art exhibited probably not more than a couple of dozen will maintain their place in the visitor's memory. It is said that out of about 1,000 paintings exhibited, only a few, and these quite small and cheap pictures, have been purchased by the public, a fact which speaks plainly enough of the melancholy economic position of Germany at the moment.

Even without reference to English readers, it is natural to name Alma Tadema first. As usual, the place of honour is due to him. Not that the general public of Germany really take particular delight in his works. Far from it! His pictures are too little suited to the taste of the multitude; they are too severe, too solid, too erudite for that. But the critics, who perceive the superiority of the master, take the lead, and the public stops, starts, and tries to admire—to direct, meanwhile, a stealthy glance to sentimental, or patriotic, or at least traditional subjects and types.

In his new picture, *Die Morgengabe der Galeswintha*, Alma Tadema has expended the same conscientious intelligence and the same archaeological truth upon ancient Neustria that he has previously bestowed on Hellas and Rome. In the chamber in which Fredegonda sits, every object, even the smallest, every glass bowl, every ornament, is Merovingian in accordance with Fredegonda herself. The leathern cushion on which she is seated is so marvellously painted that the eye can appreciate exactly how sleek, how smooth, how well stretched the leather is. No praise is too great for the truth of colouring of her face, neck, and arms. That it is a barbarous princess whom we have before us is made clear, without any violent or clumsy expedient; only the long fair hair, intertwined with bright yellow ribands, looks singularly antique; the costume is simple in other respects; so also the expression is jealous, without being wild; she observes, she chokes back her grief, she is inwardly groping after vengeance; but there is

no theatrical pathos. The Germans may learn something here. The only pity is that the picture suffers from faulty perspective—that the small figures, exquisitely painted as they are, which are observed through the window, are over-small in relation to the life-sized Fredegonda, who appears to be quite near them.

The justly distinguished Tyrolese painter Defregger has on this occasion, beside a couple of studies of heads, sent the picture which from its dimensions, and the criticism with which it has met, claims to rank as the principal painting of this exhibition. It represents Andreas Hofer's last walk from the prison to the trench where he was shot. A more distinctively national Tyrolese subject cannot be imagined. Few popular leaders stand out in history with the stamp of such pure heroism, or have fallen victims to such shameless servility. The imperial house of Austria, which had given a daughter to Napoleon to wife, dared not put in a word with its son-in-law on behalf of the hero, whose only crime was fidelity to a degraded emperor. He was allowed to be executed as a rebel by a French platoon. In the picture we see the figure of Hofer, life-size, and certainly strikingly like, as, accompanied by the ecclesiastic and the staff of the prison, he steps forth from a gloomy dungeon-vault into the daylight, where a group of his old comrades in arms, simple Tyrolese in peasant garb, some of them wounded and bandaged, have awaited him, and now throw themselves at his feet, or cling to him in horror and astonishment. His earnest expression says without words: “Yes, it is past: all is over now;” their countenances indicate that they are hardly capable of understanding how this fearful reality *can be*, and, with the deep religious bias which gives a Catholic character to all the feelings of this poor, fanatical, image-worshipping people, they bow before him, kiss his hands, kneel at his feet to say their last farewells. In the trench some files of French grenadiers are waiting to carry out the execution. The picture cannot, as a painting, compete with Defregger's earlier patriotic works: the picturesque execution is not maintained throughout, the shadows are black, the hands carelessly painted; the heads express grief in too uniform a manner, by unnaturally large eyes with a rigid gaze. But, in spite of these defects, Defregger's high capabilities are not belied by the principal figure and the general tone.

Another very large painting awakens universal observation: it is the *Tartarenschlacht* of the Polish artist Josef Brandt, a picture which was immediately purchased by the Royal National Gallery. It represents an episode of the Polish-Tartar conflict in the seventeenth century. Some Polish troopers have overtaken and attacked a band of Tartars, and wrest from them their captured treasure, women and children. Brandt is a genuine colourist, a *virtuoso* in the rendering of objects, materials, weapons, vehicles, &c., and a painter who understands the representation of motion better than anyone else. A Russian or Polish conveyance, with wild horses and gaily-dressed passengers, driving down a declivity in frantic career towards the spectator, is a favourite subject of his art. There is, therefore, in the *Tartarenschlacht* a superabundance of motion and life. It is a veritable combat which we witness; the air is full of war-cries and women's shrieks. The physiognomies of Tartar men and women present a most characteristic contrast to the Polish figures. The defect of the picture is the want of clear arrangement of the very intricate composition.

By the side of so fresh a painting, some of the battle-pictures of the older and more celebrated masters of Germany look doubly conventional and old-fashioned. The two official illustrators of the German victories over the Danes, Austrians, and French—Camphausen and Bleibtreu—have both in this exhibition had recourse to the Bonapartes for their subjects. Bleibtreu has painted the



great Napoleon at Waterloo—unfortunately, in a far too traditional and theatrical manner. The hero turns his horse to leave the field of battle; he sees nothing before him, none of the objects surrounding him, nothing but his abstract destiny; behind him approach the Marshals, also on horseback, in attitudes of reverential grief, hat in hand. Farther off, the Old Guard falls as it has fallen a hundred times before. Camphausen, as if by an agreement with his rival, has treated an exactly parallel subject: *Napoleon der Dritte im Granatfeuer bei Sedan*. The picture has more physiognomical reality, without, however, being very life-like. Around the Emperor fall conventional French soldiers, launching the regulation maledictions at his Majesty.

The best picture of the Franco-German War is *The Entry of the Grand Duke of Mecklenburg into Orleans*, by Louis Braun. There is a great square, where the equestrian statue of Joan of Arc rises on a huge pedestal. The moonlight falls on the parti-coloured masses of artillery and infantry which fill the square, and seems to caress the beautiful, simple bronze statue and the covering of snow which reposes on the level portions of it. Joan of Arc, in coat of mail, sword in hand, sits her horse in masculine fashion, and seems to look out mournfully over the dimly-lighted square, where the rigid Grand Duke is giving his orders to the troops. The horse-artillery push their horses ahead; German sub-officers indicate with their sabres the only passable way to French ladies and gentlemen. The houses of the place have unfortunately received a false bright-green illumination in the moonlight.

Some genre-pictures deserve prominence; one is Böhm's *Nach dem Brande*, a masterly landscape with forty or fifty quite small figures, who are come at early morning to view the place desolated by the fire of the previous night. The painting is too artistically treated to admit of description in words; it is perhaps the best-painted in the whole exhibition. Each figure, although small, has the true expression of life, and the raised road from which they observe the scene of the fire is wonderfully painted. All here is simple reality, the personages as well as the poor household stuff which has been saved; but this entire reality is conceived from an artistic point of view. The picture is the triumph of art over a reality which is nevertheless preserved altogether intact. Böhm was previously a pupil of Carl Gussow, who was summoned from Karlsruhe to Berlin as teacher of the Academy. He is among those German painters who approach most nearly to the French manner, and hence is called a "Realist" here. In the previous year he caused an extraordinary sensation by a picture (*Willkommen!*) representing a country family greeting from an open window some unseen comrades—probably a homeward-bound battalion. The young girl, the principal figure of the picture, seems to have just discovered her friend, and bends the upper part of her body completely out of the window towards the spectators, with an impetuous and violent movement. She is represented as a red-cheeked peasant-girl, strong of limb, who could easily have carried weapons for her lover. She waves a yellow cotton handkerchief in her hand. Her form is robust—too robust for a refined taste—the cheeks too red for a *salon*, but what life, what animation, what a pealing cry of delight bursts from her lips, at the joy of the meeting! The whole full, rustic figure in the white sleeves beams with excitement. This picture lived, glowed, stung the eye as a nettle does the skin. But—for there was a "but"—the picture gave only moderate satisfaction; it was not painted in the minor key to which Germans were accustomed. Gussow was judged as *Emile Zola* is often judged in France, and the artist, who sold but little here, sent his picture to London with success, and this year, to avoid unfavourable criticism, has exhibited nothing at all; he wishes

to try the experiment of allowing his non-appearance to be felt. At this exhibition he is represented only by his imitator and caricaturist, Herr Goldmann, who also thinks himself a Realist when he gives wooden representations of ape-like mortals, in situations which are meant to be ludicrous but are merely hideous, and when he conscientiously introduces Gussow's yellow cotton handkerchief in his two pictures. For this is actually found in both—certainly the most ingenious testimony to the enthusiasm of imitation that can be imagined.

A genre-picture which has justly been very successful is Bokelmann's *Wanderlager*, an auction-scene at Christmas-time. From the still daylight street we look into the artificially-lighted shop where customers are crowding in and out: excellently painted—all the personages unpretentiously selected from real life. Two portraits deserve prominence. One is Gustav Richter's life-size picture of the Countess Karolyi, a very beautiful young woman, who passes (wrongly, moreover) for the most beautiful lady of Berlin. She stands in an elegant riding-habit of green velvet, and turns her pretty laughing face towards the spectator. The picture is smoothly and neatly painted, but not a work of art of the first rank. A severely conceived and perfectly executed picture of an old woman in the ancient German costume, a work of the female artist Paula Monjé, is fully equal to Richter's picture. As, however, the original of this portrait is old and withered, and the Countess, on the other hand, young and beautiful, the public prefers the latter.

In the division of water-colours and drawings, the prize is due to a young painter of twenty-one, Max Klinger. His name first became known by his exhibiting a Cycle of pen-and-ink drawings at the Art Union, in the April of this year: *Phantasien über einen verlorenen Handschuh; der Verlierer gewidmet*. They were devised with the richness of a Hoffmann's fancy. We will notice 1 and 2. The Skating-Rink at Berlin: ladies and gentlemen, among them the young artist himself, with thick, curly hair, surrounding his head like a fur cap. A beautiful young lady, hurrying by on roller-skates, loses a long white six-buttoned glove. The artist picks it up, probably to conceal it in the pocket nearest his heart. 3. Max Klinger in complete *négligé* in his bed, tossing restlessly upon his narrow couch; on the toilet-table lies the glove, but above his head it is seen again, expanded in a dream to a monstrous threatening hand, grasping the moon to bring it down from the sky. And see! at the left of the bed begins the open sea, and out on the sea arise from the waves great, crooked, fear-inspiring glove-like hands. No wonder that the sleeper draws his legs up in terror. 4. A pretty little Cupid with bow and quiver sits crouching beneath two slender blooming rose-bushes, in whose shadow rests the small, elegant lady's glove. He keeps watch over the delicate perfumed treasure-trove. Rose-leaves flutter down on it. 5. Storm on the sea. In the midst is a sailing-boat, driven by the wind; out of the boat bends the well-known figure of the young artist, provided with a long boat-hook. The glove has fallen overboard; we see it sinking, we feel the despairing effort to fish it up again. 6. The sea again. But how different! drawn in the style of a Greek bas-relief in great calm curves and volutes. A team of sea-horses, in the most severe Hellenic style, draws a low triumphal car over the waves; its seat resembles an opening black-velvet-like flower-cup, and on this rests, shining white—the six-buttoned glove. 7. But what is this? Two agitated, desperate human hands, dashed from within through the window-glass, whose splinters fall rattling to the ground, grasp at a flying object, which vanishes in the darkness of the night. Alas, it is the glove again! It has flown out of the window, a great ugly bat flies away with it in its mouth, and the sleeper vainly stretches out after it his torn and bleeding hands. 8. Here it is again—

and this time better guarded; it shall not again so easily escape the finder. A spacious room: all the walls consist of hanging tapestry, and, observed more closely, these tapestries are merely—many times magnified—six-buttoned lady's gloves in pairs, which reach from the ceiling to the floor; in the middle of this room a coquettish little table, which serves as an altar for the glove; in the corner of the apartment the tapestry is raised slightly, for the head of a wild beast with flaming eyes lifts some of the great glove-fingers and peeps in—it is the dragon, with hideous claws and snake-like tail, which guards the treasure. 9. Again a level sandy coast. Night: high on the strand burn two elegant Grecian lamps. On a cushion between them rests the glove, and the sea streams up towards it, but without approaching it with that boldness with which it once wetted the foot of Canute the Great. On the contrary, the ocean does homage to the glove; all the rising and falling wave-crests wash up roses on the strand, cast roses before the glove—all the frothing foam dissolves into roses. The execution of these fantastic drawings was as delicate and accurate as the invention was daring.

At the great annual exhibition Klinger has now exhibited a painting as well as a new cycle of drawings, and the attention which he has excited is so significant that the critic of the *Gegenwart* said, without much exaggeration, that perhaps in the future the exhibition of 1878 will be distinguished as that "in which Max Klinger exhibited for the first time." His small painting *Spaziergänger* is not of great importance, but promises great things. The scene is a barren field, the "Hasenhaide" of Berlin, notoriously dangerous. A long, interminably long, churchyard wall extends into the picture. On this leans a well-dressed young man, who, suspicious of danger, is standing still. He has drawn a little revolver from his pocket, and holds it before him with a quietly searching look; for from three sides unpleasant ragged figures, with stout cudgels under their arms, are approaching him. They halt in evident doubt of him, as they see that he is prepared. One of the unpleasant haunters of the suburb, whom this waiting renders impatient, raises a great stone from the ground. Withal there is sparkling sunlight and blue sky. All is painted with such life and faithfulness to reality as one would scarcely expect in such a fantasy; but Klinger is a pupil of Gussow's and is sworn to the Realistic colouring. Yet this time as before, it is in his drawings that Klinger has contributed his best work, consisting of eight drawings from the life of Christ. The great merit of these pictures lies in the fact that the artist has ventured to break entirely and decidedly with existing traditions in the treatment of primitive Christian types. He seeks his own path, and that with rare youthful earnestness. The type of Christ is different in the different pictures, because the artist himself is yet in process of development. The events touch the spectator closely: for example, the chosen flock is seen ascending the mountain from which the Sermon on the Mount was delivered; it is laboriously climbing the ascent with curious, shrieking boys, halting old women, cripples, Pharisees and soldiers in the rear. Their backs are all turned towards us; one of the Apostles turns round and is just about to box the ears of a boy who is shouting behind him, while another holds him back. The impression is humorous. But in another picture, where they are descending the mountain, all is solemn. The sun falls like flame on the hot sand; one after another, with bent heads, the Apostles follow their Master. He is seen approaching: the noble, refined countenance, with its soft black hair and beard, gazes intently downwards; He looks so awe-inspiring, in spite of His youth, that the Roman centurion, sent out as a watchman, involuntarily faces to the front as Jesus passes by, and stands, rigid and motionless, with uncovered head. In these powerful drawings everything is in bold and truth-

loving conflict with conventionality. In that one where Christ is brought forth with the crown of thorns about His head, the crier who proclaims His offence is not made the usual brutal monster, rejoicing in his own baseness; we see a sleepy Arab profile, whose possessor jabbars out with a monotonous voice—quite mechanically, because it is his business to do so—the form of words which he has learnt by heart. If Klinger develops as he has begun, he will soon be able to rival Gustave Doré as a designer and illustrator.

I have two works of sculpture to name. The one is Edward Müller's pretty bronze, "*Ecco il Moccio*," a young Roman girl in peasant costume, who joyously holds on high the first light at the carnival, and stretches out her arm that no one may reach it. This statue is so practically arranged that a gas-pipe can be carried through it, and the figure thus serves the purpose of a useful domestic chandelier. The other work of sculpture is an exceedingly elegant and voluptuous marble statue, by the Italian Barzaghi, *Phryne*, naked before her judges, the most animated figure in this exhibition, executed with Southern sensuousness, grace, and archness.

Here I might lose, if I did not feel it necessary to call attention to a painting which does not, indeed, belong to the Exhibition, but which has just been placed in the National Gallery, and which is thrown into the shade by no picture in that choice collection. It represents *The Plains of the Blessed*,\* and the author of it is Böcklin, the greatest colourist of Germany, the most picturesque of all German painters, whose genius can only be thoroughly studied in Schak's collection in Munich. This picture brings to mind the one which the impoverished painter, Rossel, in Paul Heyse's romance, *Im Paradiese*, retained alone out of all his pictures, and of which he says:—"Of all my household goods I have kept nothing but my Böcklin; a thing like that is a tuning-fork, when one is in danger of losing the pure key-note."

GEORG BRANDES.

#### NOTES ON ART AND ARCHAEOLOGY.

At a general assembly of Academicians held on Wednesday evening last, Mr. Frederick Leighton, R.A., was elected President.

We have received a copy of Mr. Skipwith's paper on Decorative Art recently read before the Social Science Association. Mr. Skipwith reinforces with much earnestness many neglected principles of decoration, and he finds occasion to deal one or two blows to the Church restorers. Mr. Skipwith's personal sympathies, we may suppose, are with the Gothic revival. He does not at all relish the less severe taste now broadly associated with the name of Queen Anne, and he is disposed to be specially hard upon the modern appreciation of work of Chippendale and Adams. His paper touches briefly upon many aspects of art, but perhaps it is most instructive in those passages in which he treats of stained glass.

\* THE approaching exhibition at the Grosvenor Gallery is likely to prove a very worthy successor to that of last winter. The collection of drawings by the Old Masters will be, if report speaks truly, of equal value and extent; and in it prominence will be given to individual masters who were last year only sparingly represented. Among the Italian masters we are promised a specially full representation of Correggio. Lord Warwick contributes several remarkable specimens of his works, and there will be individual examples of exceptional importance from the collections of Mr. William Russell, Mr. Knowles, and Mr. Holford. Mr. Holford will also send a number of choice drawings by the great Dutch and Flemish masters, besides a large design by Mantegna, and several drawings of the great Venetians. Mr.

Henry Seymour sends a series of early Italian drawings and a magnificent portrait by Dürer. Mr. Denman will contribute a collection of drawings by Flaxman, and Mr. Malcolm will once more open his amply-stored portfolios, sending this year a large series of works of the Dutch and Flemish schools. Among other contributors are Mr. Roupell, Mr. Samuel, Mr. Reveley, and Mr. J. C. Robinson.

Among the prizes gained at the Paris Exhibition it is satisfactory to observe the award of a silver medal to the Ladies' Work Society for a frieze and panel of embroidery exhibited in the Octagon Room of the Pavilion of the British Royal Commissioners. This society, presided over by H.R.H. the Princess Louise, was called into existence with the object of providing ladies of small incomes with a means of support. But, although its purpose is mainly charitable, the committee have not allowed the interests of art to be neglected, and they have at least succeeded in establishing among their workers a very high standard of excellence both as regards design and execution. In the offices of the society in Sloane Street may be found some admirable specimens of embroidered work.

ONE of the latest productions of the Arundel Society is a chromolithograph from Sir Anthony Moro's picture of *Queen Mary*, a work which now hangs in the gallery at Madrid. The process of chromolithography is not one that we usually find very satisfactory, but certainly this portrait reproduces the qualities of the original with wonderful accuracy, and without that harsh crudity of colouring which sometimes mars the effect even of the Arundel Society's attractive publications.

THE same Society likewise announce as being ready for distribution the whole series of "*Sepulchral Monuments in Italy*," photographed by Mr. Stephen Thompson. These can now be had in seven different parts, each containing seven large photographs, but the whole series of forty-nine photographs will shortly be issued in chronological order, with descriptions and history of the monuments by Mr. Stephen Thompson, and an Introduction by Mr. G. E. Street, R.A.

MR. STEPHEN THOMPSON'S next work in photography will, it is understood, be a complete photographic history of the Island of Cyprus, where that eminent photographer has been staying for some months taking views. His work is to be published in two volumes, which are dedicated to Sir Garnet Wolseley.

It is proposed to have a memorial window to the memory of Thomas Fuller in the church of St. Peter in Aldwinch. The great Church historian was a native of the parish, of which his father was rector. The Rev. Henry Ward, in his circular inviting subscriptions, aptly quotes the words of Fuller:—

"Cato the great and grave Philosopher did commonly demand, when any new Project was propounded unto him, *Cui bono?* What would ensue, in case the same was effected? . . . Know that I propound five ends to myself in this [Glass]: First, to gain some glory to God. Secondly, to preserve the Memories of the Dead. Thirdly, to present examples to the Living. Fourthly, to entertain the [Beholder] with Delight. And, Lastly (which I am not ashamed publicly to profess), to procure some honest profit to my [Church]."

THERE is an exhibition at Berlin of casts of the principal antiquities found at Olympia. According to the bargain made with Greece, all the originals found by the German excavators remain at Athens, and Germany reserves to herself only the right of taking casts. These are now to be seen, arranged exactly as the objects are supposed to have been in their original position at Olympia. The most important find of late has been the *Hermes of Praxiteles*. This has excited so much

admiration at Berlin that the question begins to be discussed whether some offer might not be made to the Greek Government to buy some of the originals brought to light at the expense of Germany. We may add that Mr. C. T. Newton is at present in Berlin, for the purpose of examining this exhibition, and it is probable that he will contribute an article on the subject to the forthcoming number of the *Edinburgh Review*.

NEW University buildings are to be erected at Strassburg. The competitive designs have recently been exhibited at Berlin.

PROF. DONNDORF has recently found in the library at Weimar the original model of the celebrated colossal bust of Schiller by Dannecker, and he is now having fresh casts taken from it to be set up in museums and other public places. South Kensington might possibly do well to acquire one.

ONE of the most splendid works announced by French publishers this winter is entitled *Le Vatican et la Basilique de Saint Pierre de Rome*, now being published in numbers by Morel and Co. The text of this work is written by the late M. Paul Letarouilly, author of *Edifices de Rome Moderne*, and forms, we believe, an almost exhaustive monograph on the subject, which has been edited and completed by M. Alphonse Simil. But the chief feature of this sumptuous work is its illustrations, of which there are to be no fewer than 240, including from twenty to twenty-five large folio plates in chromolithography. It is to be brought out in ten or twelve folio parts, each part containing twenty-two engravings and two chromolithographs.

*Les Tapisseries Décoratives du Garde Meuble* is another magnificently illustrated folio which is being brought out in parts in Paris. This work is specially intended to make known to manufacturers and artists some of the splendid works in tapestry executed between the sixteenth and eighteenth centuries. The examples have been chosen by M. E. Guichard, author of the *History of Tapestry*, but the text is written by M. Alfred Darcel, administrator of the National Manufactory of Gobelines.

THE annual exhibition of the Société des Amis des Arts at Lyons will be opened in January next. The municipal authorities of that town have voted a sum of 6,000 francs for the purchase of some work of art at this exhibition that shall become the property of the town, and shall be placed in one of its museums or public offices. This is the way to stimulate local talent.

A STRIKING original etching by Mdlle. Gabrielle Niel, representing a picturesque old street in Genoa with its tall houses and over-stretching viaduct, rendered with capital effect of light and shade, was given in *L'Art* last week. Mdlle. Niel is not an artist who is known in England, but this work will be likely to draw attention to her skill.

THE loan exhibition of ancient and modern paintings in the Pavillon de Flore of the Tuileries, which has been open since the middle of August, is now closed, and its results are said to be highly satisfactory. The proceeds, as before stated, go to the fund that is being accumulated for the creation of the Musée des Arts Décoratifs—a fund rapidly rising in amount, for the project of establishing a French South Kensington seems very popular in France. Another exhibition has now been organised in the Pavillon de Flore of a different character from the last. It consists of all the most beautiful specimens of art applied to industry that could be collected from the Universal Exhibition. Many who have bought these objects have kindly consented to lend them again for exhibition before taking final possession of them; while the manufacturers and artists who have not met with purchasers are, of course, only

\* See ACADEMY, Oct. 5, p. 347.



too happy to have their wares still kept in sight. It is doubtful whether this exhibition will prove as attractive as the last, for people in Paris, one would think, must be pretty well tired by this time of beautiful objects of art-industry; but persons who were unable to visit Paris in the summer will probably find some consolation in the Pavillon de Flore this winter. The exhibition is to open almost immediately, and will continue open about six months.

M. CABAT is to be the new director of the School of Rome.

EDUARD STEINLE, one of the followers of Overbeck in the path of religious art, has lately achieved a large fresco painting in the choir of Strassburg Cathedral representing the *Coronation of the Virgin by Christ*. The effect of this painting when the scaffolding was removed is said to have been very beautiful, the various groups of angels gradually growing as it were out of the wall and becoming visible to the spectator. Though painted with a delicacy not often bestowed upon works meant to be seen at a distance, this work, according to the *Elsace Journal*, can be thoroughly well seen at present by people in the body of the choir, though it is to be feared that when the coloured glass windows of the choir are replaced its effect will be somewhat diminished.

ANOTHER German painter—Steinheil—is also engaged in the choir at Strassburg. His subject is the *Last Judgment*, which he is painting in a far bolder manner than Steinle, so that perhaps his work will gain as much as Steinle's will lose by being seen in a more subdued light.

THE *Portfolio* gives us this month a forcible etching by Rajon, from a study of St. George, exhibited by Mr. E. J. Gregory at the Institute of Painters in Water-Colours last winter. We are told that M. Rajon etched this plate "for his own pleasure, simply because he had a strong admiration for the picture;" and, in truth, it is a noble conception of our National Knight, who is here beheld as one supported by spiritual as well as physical power in the conflict with Evil. Mr. Gregory is a young artist, whose work is well known in the *Graphic*, and who last year exhibited a capital portrait of E. T. Eley, Esq., at the Grosvenor. Mr. R. L. Stevenson tells of the doings in Edinburgh on the occasion of the New Year; Mr. B. Atkinson brings his "Schools of Modern Germany" to a close with an account of certain works by living painters of note, especially by the Hungarian masters, Munkacsy, Jaroslav Czermak, Matejko, and Gabriel Max; and Mr. Hamerton brings his thoughtful and reverent Life of Turner down to the period when the sun rose in that miserable lodging by the riverside at Chelsea, but set for ever in this world for the old painter who lay there dying under a feigned name. In Mr. Hamerton's Life we have for the first time a worthy memorial of our great artist; for, not allowing himself to be carried away by a blind veneration that sees even faults as beauties, Mr. Hamerton has shown us Turner in his weakness as well as his strength: but he does not leave us with a less respectful feeling of admiration for the golden genius of the painter because we are permitted to discover that his feet, like our own, were made of clay.

It is characteristic of the energy with which Mr. Parker has devoted himself to the obscure but most interesting subject of the early walls of Rome, to find that in the second edition of his work (*The Primitive Fortifications of Rome*) just published, he has added a very considerable amount of new material, which is sure to be widely appreciated. We hear that in celebrating the anniversary of the foundation of Rome next April the German Institute will at the same time celebrate the jubilee of its existence in that city.

THE modern division of the Dresden picture galleries has been recently enriched by the acqui-

sition of six important works. First on the list stands the celebrated *Abschied von der Sennerin* of Defregger, which, executed in the early part of last year, has already been made the subject of various popular reproductions; then follows Eduard Kurzbauer's *Verleumdung*, a highly dramatic genre-picture, which achieved great success at the Munich exhibition of 1876. Ferdinand Pauwel's *Visit of Count Philip of Alsace to the Hospital of St. Mary at Ypern* is a considerable historical work; religious motive is represented by the *St. Cecilia* of August Dieck; landscape-painting by Schietzold's *Scene on the Shores of Lake Starnberg*; and the list is completed by one of the best works of Rudolf Koller—*Four Oxen Ploughing*—which is presented to the gallery with great generosity by Herr Otto Wesendonck.

## THE STAGE.

THE LATE MR. SAMUEL PHELPS.

MR. SAMUEL PHELPS, the well-known actor, died on the 6th inst., at Cooper's Hall, near Epping, Essex, where he had been staying for a few months in the hope of recruiting his health. He was suddenly attacked with illness in the spring of the year, while fulfilling an engagement at the Aquarium Theatre; but his constitution was naturally robust, and his condition until lately did not occasion any serious anxiety. So confident, indeed, was he in his powers that he was making arrangements, only a few weeks before he died, for a series of performances at Drury Lane Theatre. The immediate cause of his death was an attack of apoplexy, which occurred about a fortnight before he died, and from which he never rallied. He was born at Stoke-Damerell, a suburb of Devonport, on February 13, 1804, and was the son of a wine-merchant in Plymouth. Mr. Phelps is said to have been apprenticed to a printer; but a love of the stage seems to have attracted him very early to more congenial pursuits, and he made his first appearance at Wakefield in 1827, in the character of Bellmour in Rowe's *Jane Shore*. In those days a London engagement—the constant dream of the provincial actor—was far more difficult of attainment than in these later times of comparatively unrestricted theatrical enterprise, and Mr. Phelps's career for some years afterwards was confined to what were called the "circuits," embracing a number of important provincial towns and cities. It was in 1837 that Mr. Webster, then lessee of the Haymarket, attracted by the fame of Mr. Phelps's performances in Exeter, offered him the prize that he had so long coveted, and the young actor accordingly made his first appearance in London at that house on August 28 in that year. The character selected was Shylock; and though he was described by a critic in the *Spectator* as "a mediocre performer with some good points, but neither original nor great," his powers, which were soon exhibited in other important characters both in tragedy and comedy, received, on the whole, cordial recognition. Before this time, however, Mr. Phelps had been engaged by Macready, who, having seen him perform at Southampton, at once determined to secure his aid in his memorable attempt to restore the somewhat tarnished reputation of Drury Lane. Both at Drury Lane and at Covent Garden, under the Macready management, Mr. Phelps continued to sustain leading parts, playing Iago to Macready's Othello, Jaffier to his Pierre, and so forth; nor did the friendship and confidence then established between these distinguished actors ever suffer abatement. In what high terms of praise Macready spoke of his friend and colleague at his famous farewell banquet is well known. But Mr. Phelps's services to the cause of dramatic art are more closely associated with his memorable management of Sadler's Wells Theatre. In this remote locality, at a time when the drama and the art of acting

had sunk among us to its lowest ebb, Mr. Phelps resolutely persevered in producing plays of Shakspeare, Massinger, Webster, Beaumont and Fletcher, Otway, Sheridan, Macklin, and other standard writers, whose works had for the most part been practically banished from the stage. Every play and reputed play of Shakspeare, except *Titus Andronicus*, *Troilus and Cressida*, and the three parts of *Henry VI.*, were thus revived—in some cases with slight curtailments, but always with due reverence for the text. Scenic embellishments and other accessories were not despised; indeed, Mr. Phelps was himself the originator of some ingenious arrangements and mechanical contrivances for giving effect to imaginative scenes; but care was always taken to subordinate scenic illustration to its true object of aiding without distracting attention from the poet's conceptions. Mr. Phelps's company comprised some actors and actresses who, under the inspiration of his genius and the wholesome influences of his careful system, were able to render efficient aid in his praiseworthy undertaking. For upwards of sixteen years Sadler's Wells thus sustained its reputation, after which it passed into other hands. Since then Mr. Phelps, though he has not possessed a theatre of his own, has often given pleasure to London and provincial audiences by his fine performances both in tragedy and comedy. Few actors, indeed, have played so extensive a round of parts. The bent of his genius was manifestly towards strongly-marked character in the higher kind of comedy; but his graver impersonations rarely failed to create a powerful impression. His death would leave some ground for consolation if we could say that we have still upon our stage a performer of equal genius and variety of gifts who had been content to devote to his difficult art the careful study which contributed so powerfully to raise Mr. Phelps to the foremost rank in his profession. In the sovereign quality of a just delivery, which depends on a varied though not capricious emphasis, and upon a true feeling for the subtleties of tone, he was really without a rival. No actor of his time knew better the value of self-restraint, or the art of proportioning effort to the final attainment of one harmonious effect. His impersonations were therefore not merely good in parts, but were to be admired, as all really great performances must be, for their consistency and completeness. It is a mistake to suppose that qualities of this kind belong to any "school," either new or old; or that acting, whether "picturesque" or "statuesque," can dispense with them. They lie at the foundation of all that is really great in the actor's art, and are not to be affected by the vagaries of fashion or changes in the public taste.

MOY THOMAS.

## MUSIC.

M. BRASSIN's concerto in F major, which, though written and, we believe, published some years ago, had not before been heard in this country, was the special feature of last Saturday's concert at the Crystal Palace, the pianoforte part being played by the composer. The impression produced by the first hearing of the work was a decidedly favourable one. Without being distinguished by any special originality of melodic invention—the themes especially in the last two movements reminding us somewhat of Schumann—the concerto charms by its excellent workmanship and tasteful instrumentation. The thematic treatment is particularly interesting, and there is an organic unity about the whole piece, which seems, so to speak, to have grown rather than to have been put together. The solo part was played to perfection by M. Brassin, who is rapidly and most deservedly making his way to the highest position in this country. No more genuine artist is at present before the public. The orchestral pieces at this concert were Mozart's "Jupiter" symphony,

Cherubini's fine overture to *Elise*, and Miss Alice Mary Smith's clever overture to *The Masque of Pandora*, which was produced at one of the New Philharmonic Concerts last season, and was given on this occasion for the first time at Sydenham. The vocalists were Mrs. Osgood and Mdlle. Fides Keller. The former, who made her first appearance since her return from America, and whom all music-lovers will heartily welcome back again, sang a very charming, though at times rather heavily-scored, song from Mr. F. H. Cowen's oratorio *The Deluge*, and Spohr's well-known "Rose softly blooming," in a way which proved at once that she has come back to us in the full possession of her powers. Mdlle. Keller, for whom an apology was made, was suffering so severely from a cold as to be quite unable to do herself justice, and is, therefore, naturally exempt from criticism.

The programme of last Monday's Popular Concert was framed, apparently, with a view to the presentation of effective contrasts. The concerted works were Haydn's quartett in E flat (Op. 71, No. 3), and Beethoven's trio in B flat (Op. 97). The first of these exhibits the genius of the genial old master in its most favourable light. Very few among the eighty-three quartetts have more abundant grace and melody, or more symmetry of form. Mdlle. Norman-Néruda was again the leader, and the performance gave the highest satisfaction, an attempt being made to encore the *Andante con moto*, though the request was wisely declined. By his selection of Bach's Italian concerto, M. Brassin showed the versatility of his talent. His playing of this quaint work was remarkable for the repression of that quality of self-consciousness which manifested itself in his rendering of Beethoven's Waldstein Sonata. Herein M. Brassin displayed the art of the experienced musician. In the interpretation of Beethoven's greater works, the possession of individuality and independence of thought is needful, if the intellectual requirements of these poetical creations are borne in mind. But in the instance of Bach, mechanical exactitude and unalloyed simplicity of style are the chief requisites, and these M. Brassin showed to the fullest extent. This artistic performance was warmly appreciated, and in response to a triple recall the pianist gave Schubert's Impromptu in E flat (Op. 90, No. 2), which he played with the utmost delicacy and finish. Signor Piatti brought forward his *Elégie* in E, and his *Siciliana* in A minor for violoncello, and accepted an *encore* for the latter. Both are graceful compositions, though of no remarkable originality. Miss Emma Thursby contributed songs by Handel and Mozart.

The performances at Her Majesty's Theatre during the past week have included nothing worthy of note. To-night (Saturday) Mdlle. Ambre, who has sung with some success in *Aida* at the Salle Ventadour, is announced to make her first appearance. Verdi's *La Forza del Destino* and Weber's *Oberon* are said to be in rehearsal, the latter with M. Candidus as Sir Huon.

We understand that Hermann Goetz's symphony in F, and the ballet-music of M. Gounod's new opera, *Polyeucte*, will be given during the forthcoming series of concerts under the direction of Mdlle. Viard-Louis.

By the lamented death of Mr. J. L. Wadmore, the news of which reached us just too late for insertion last week, a vacancy is left in the by no means overcrowded ranks of our baritone singers. Though only twenty-nine years of age, Mr. Wadmore, who was a pupil of Signor Randegger, had given promise of the highest excellence. We regret to learn that by his sudden decease his widow and child are left unprovided for; we understand that a subscription has been set on foot for them, to which many who have so often derived pleasure from Mr. Wadmore's singing will doubtless be glad to contribute.

## NEW PUBLICATIONS.

Arthur (T. S.), Temperance Stories, 4to ..... (Partridge)	2/6
<i>Belgravia</i> , vol. xxxvii., 8vo. .... (Chatto & Windus)	7/6
Black's General Atlas of the World, 1878, fol .... (Black)	63/0
Bleby (H.), Stolen Children, or 8vo ..... (Wesleyan Conference Office)	2/6
Bonar (H.), Hymns of the Nativity, and other Pieces, sq ..... (Nisbet)	2/6
Brown (J.), Rab and his Friends, illustrated edition, 4to ..... (Douglas)	9/0
Calthrop (J.), The Gospel Year, 12mo. .... (S. P. C. K.)	1/0
Carlyle (J. E.), South Africa: its Mission Fields, or 8vo ..... (Nisbet)	5/0
Carter (F. H.), Practical Bookkeeping, 4th ed., 8vo ..... (Simpkin, Marshall & Co.)	7/6
<i>Chambers's Journal</i> , 1878, roy 8vo. .... (Chambers)	9/0
Chambers (W.), Stories of Old Families, or 8vo ..... (Chambers)	3/6
<i>Child's Companion</i> , 1878, large sq. (Religious Tract Soc.)	1/6
Cicero pro Archia et pro Balbo, literally translated by P. H. Clifford, or 8vo ..... (Hall & Son)	3/0
Cook (J.), Boston Monday Lectures: Orthodoxy, or 8vo ..... (Simpkin, Marshall & Co.)	3/6
<i>Cottager and Artizan</i> , 1878, folio. (Religious Tract Soc.)	1/6
Cubitt (G.), Columbus: or, Discovery of America, 12mo ..... (Wesleyan Conference Office)	1/6
Cubitt (G.), Cortes: or, Discovery of Mexico, 12mo ..... (Wesleyan Conference Office)	1/6
Cubitt (G.), Granada: or, Expulsion of the Moors from Spain, 12mo. .... (Wesleyan Conference Office)	1/6
Cubitt (G.), Pizarro: or, Discovery of Peru, 12mo ..... (Wesleyan Conference Office)	1/6
Dickinson (W. J.), Difficulties of English Grammar, 12mo ..... (Hughes)	2/0
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